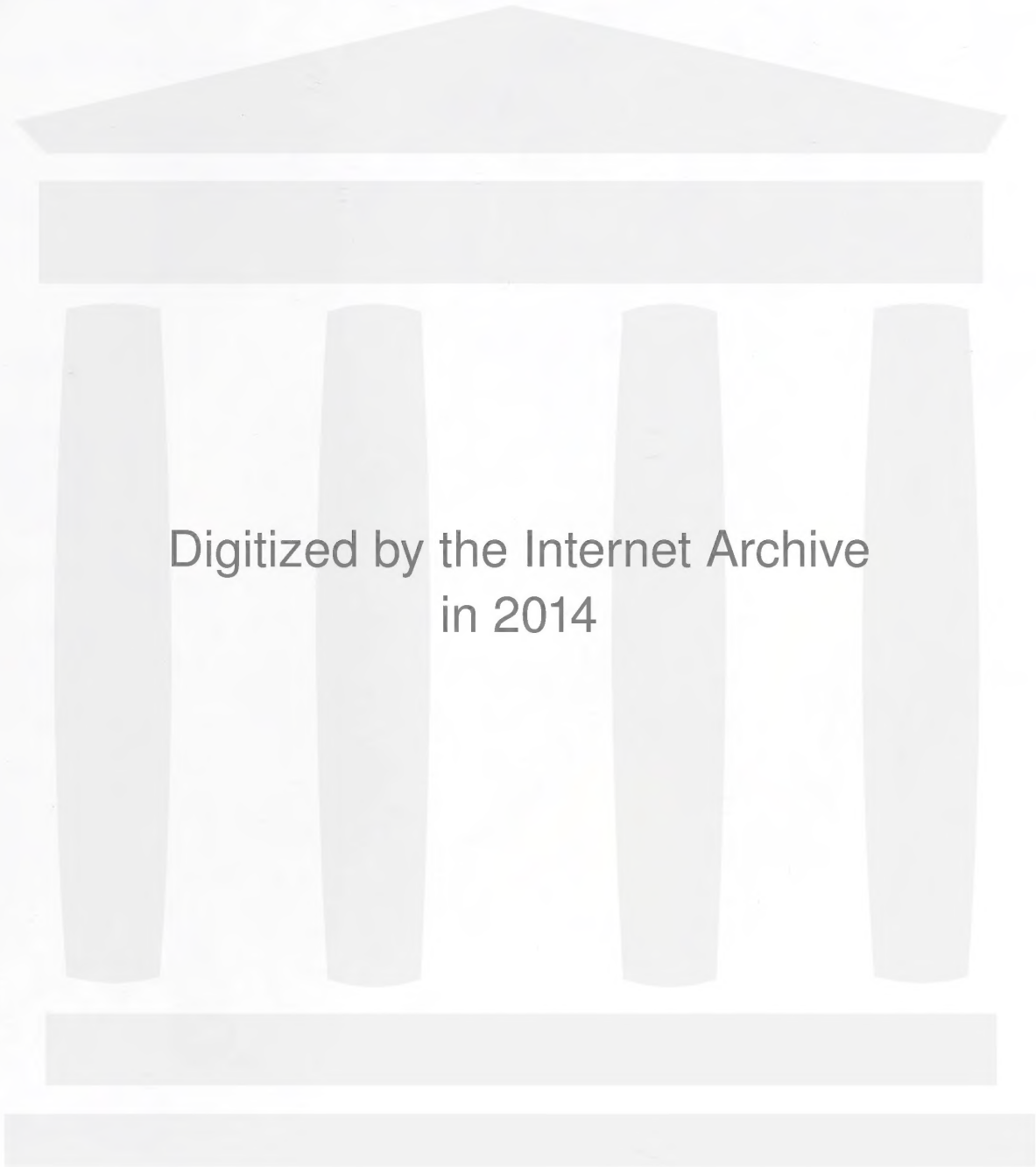
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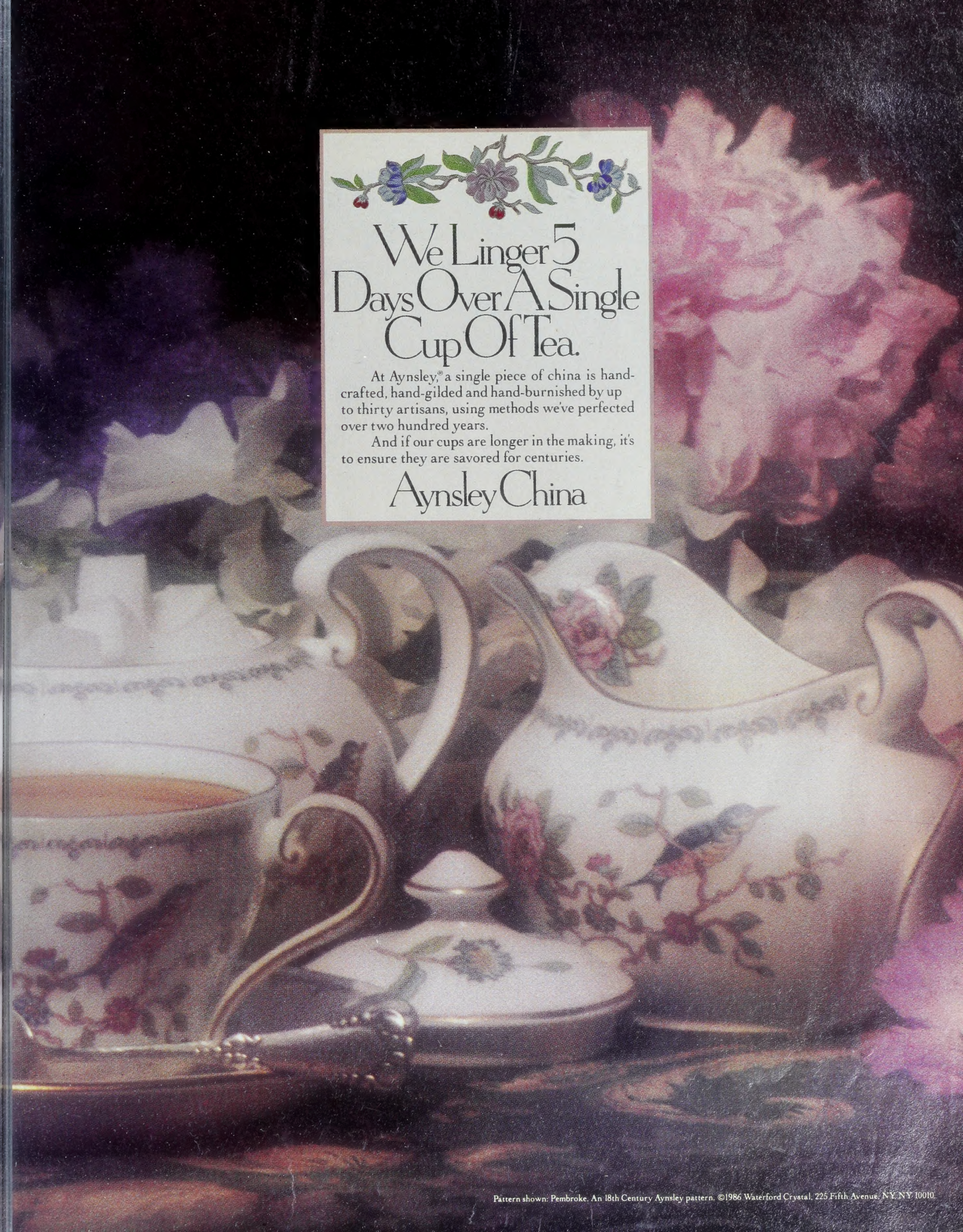
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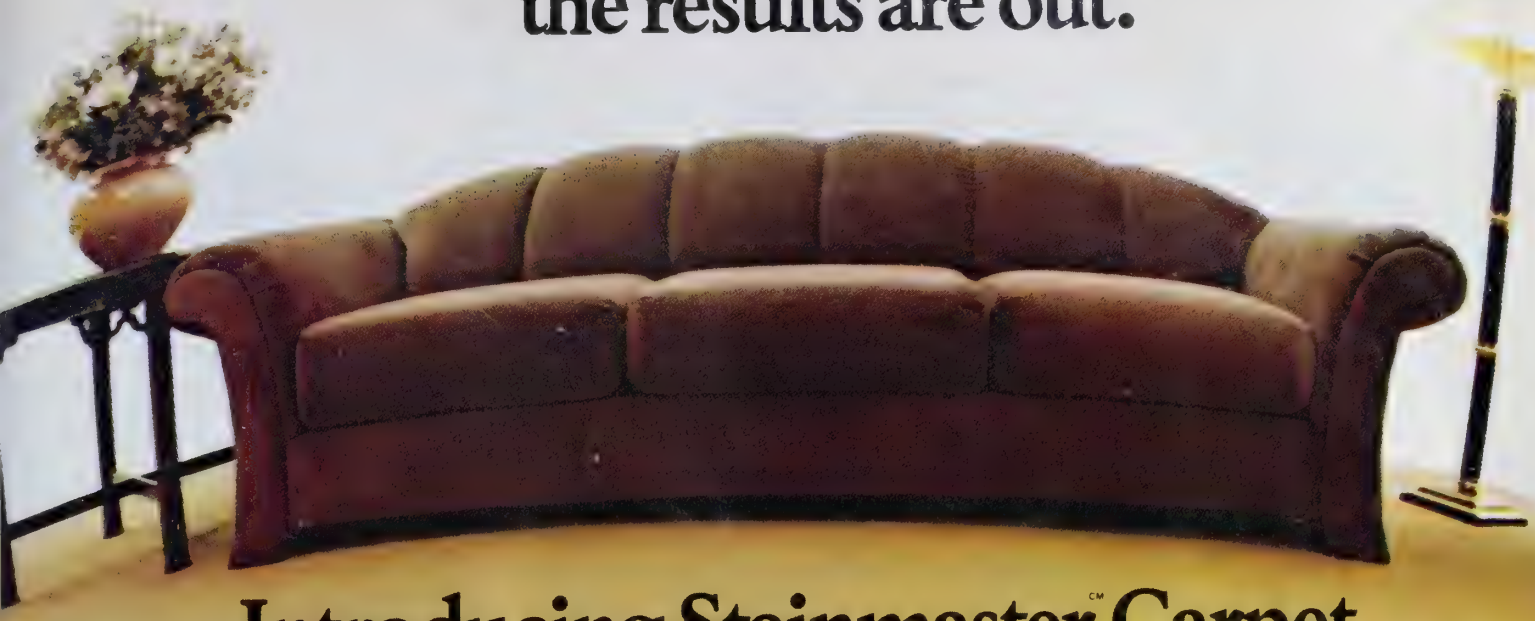



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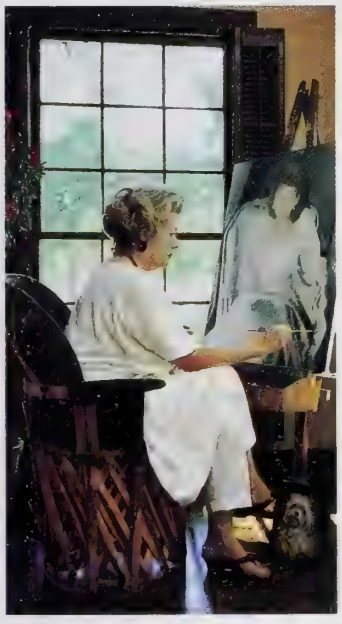
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COVER PHOTOGRAPH: Aglow with the holidays, young Charlie and Sarah curl up on their grandparents' c. 1800 Sheraton tiger maple bed with its original hand-crocheted lace canopy. Bandboxes piled at the foot of the bed are part of the owners' collection of American folk art. For more on collecting bandboxes, see "At Home With Antiques" *(page 28)*. Photograph by Langdon Clay.


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THINKING ALOUD

"THE TIME IS RIGHT FOR A SIMPLER, BETTER-EDITED LOOK: A FEW FINE OBJECTS INSTEAD OF A ROOM FULL OF CLUTTER"



Rooms, like people, have admirable traits—qualities that we warm to. By accentuating the positive, we evolve a style of decorating that exudes personality. But how, with the multiple choices available, do you express yourself with strong conviction? I've found that one of the best shortcuts is to consider what you *don't* like. It's surprising how quickly your decorating opinions emerge!

And just to show you that you should never worry about the popularity of your opinions (or the icons they may debunk), I've asked some of my favorite decorators to declare their "definitely out" list. Now I want to warn you that they may cast a stone or two at some things true to your heart. For example, Georgina Fairholme confesses that she's "always loathed" Tiffany lamps. And Carolyn Guttilla doesn't like Ficus trees that end up with six leaves after six months. But make no apology if you adore Tiffany lamps or Ficus trees. The point about personal style is that it's unique and meant to enrich *your* life.

Sometimes what's hot today is tomorrow's pet peeve—and the people who are the first to break the news are the decorators who scent a trend the minute it's in the air *and* become tired of it while the rest of us are just beginning to feel comfortable with a new style. For instance, Rosemary Robinson says she's "beginning to be weary of ribbons and bows." John Ragsdale is developing an aversion to "the color mauve —you see it everywhere." David Easton quite simply doesn't like postmodernism. "It's neither fish nor fowl," he says, adding, "I like modern architecture as in Frank Lloyd Wright's Fallingwater, or classical architecture such as Palladio's villas, but postmodernism is just a pastiche of styles." Even painted finishes, which are still the rage, provoked a comment from Paul Leonard: "I don't like marbleizing just for the sake of marbleizing. I told a client recently that a painted floor wasn't right for her house and she couldn't stand being turned down. I mean there's a limit! We don't have to go as far as marbleizing the TV set."

Elaborate window treatments, also in vogue, evoked a number of firm opinions among decorators. Nelson Ferlita, for example, says he doesn't like "dressmaker curtains that are fussy, over-trimmed and over-detailed." Mariette Himes Gomez is bothered by "windows that are curtained without any sensitivity to the design and the architecture of their surroundings. Not every window deserves a big balloon shade or a jabot." I might add that a pet peeve of my own is windows that don't maximize light or take advantage of the view.

One complaint that came up over and over concerned "the overstuffed look," as Robert K. Lewis put it. "I'm tired of visual clutter," says Scott Lamb, who advocates one chintz or solid colors instead of a multitude of prints. "Le Style Rothschild and that sort of unwarranted grandeur is so inappropriate for the way Americans live today," says A. Michael Krieger. And I couldn't agree more. Not too many of us live in houses where tapestried walls and crystal chandeliers relate to the architecture. One final note of concern about overdecorating: John Saladino says, "I detest those late-nineteenth-century rooms with layers of pattern and eight inches of fringe on the bottom of furniture."

When so many voices are independently raised in one direction, you can be sure you're onto a trend. From this polling of decorators, there seems to be a central movement towards paring down. The time is right for a simpler, better-edited look: a few fine objects instead of a room full of clutter.

Some of the concerns decorators pointed to were ones very close to my own heart. For example, I couldn't agree more with Chuck Winslow's feeling that "rooms shouldn't take themselves too seriously. If things match too exactly, if the scale is so perfect it never takes a chance, a room loses all its humor and joy." Decorating that errs on the side of timidity, that doesn't go the extra distance, is an important failing brought up by Dan Carithers. "I hate to see three blue and white porcelain plates on the wall when nine would have been fabulous," he says. Compromising on quality is something Beverly Jacomini rightfully is bothered by. "If a client can't afford a good, antique bedside table, I'd rather skirt a square box than settle for something hokey," she says.

What of my own pet peeves? I like to think that, as an editor, I'm open-minded about everything. But in sharing some of the thoughts in this column with our decorating editors, they reminded me that there are one or two things I'm always harping about. Yes, it's true that I am definitely averse to slick, dark rooms and especially pretentious rooms that simply flaunt money—rooms devoid of the character and personal style of the owner.

What all this means to you is that expressing your dislikes can help you move towards your "love" list. And believe me, it will help you start the New Year with the most positive resolution: to let your rooms be as expressive and uniquely personal as they can be. ■

JoAnn Barwick

JOANN BARWICK
Editor

RAYMOND



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ON DECORATING & DESIGN

THE CREATIVE AND PRACTICAL ASPECTS OF DECORATING AS VIEWED BY FOUR TOP PROFESSIONALS

By PAULA RICE JACKSON

Being a successful interior decorator today is a balancing act that demands equal amounts of creative energy and business acumen. Four high achievers in the field recently seized a rare opportunity to compare notes, comment on the state of their art and their individual styles. **PAULINE BOARDMAN, ANNE EISENHOWER, SUSAN ZISES GREEN** and **BUNNY WILLIAMS** each have more than 10 years professional experience and a timeless commitment to quality. They, like other reputable practitioners, offer clients an invaluable service that is in the realm of long-term investment and heightened awareness.

HOUSE BEAUTIFUL: Does success mean being a businesswoman as well as an artist?

SUSAN ZISES GREEN: Being a successful businesswoman goes hand in hand with being a creative designer. It's not only satisfying, it's helpful with my client relationships.

BUNNY WILLIAMS: Some of the satisfaction comes from clients understanding perhaps for the first time what a difference decorating can make in their lives.

PAULINE BOARDMAN: And there's the pride of giving new zest to things clients have always had, producing rooms that look as if they'd always been that way.

HB: Has your color sensibility changed?

SZG: I don't think about color as much as I think about its effect. So I'd say it has become more serene, reflecting a longing for quieter surroundings.

PB: I'm using muted shades to yield a comfortable lived-in look.

BW: Color, you know, is still the most personal thing about a client's taste a decorator deals with. I don't believe all this stuff about trends in color. I really don't think a client's color sense changes all that much. Now, consistency of color—that's something else. Rooms flow together in a house and the trick is to find *the* color with which you can harmonize all others.

ANNE EISENHOWER: I'm going in a different direction altogether—toward smoky, ombré tones—terra cottas, sandstones, primitive, natural earth tones.

HB: What is the absolute minimum furniture you require for a living room?

SZG: An upholstered sofa and two chairs.

AE: The sofa definitely, the two chairs—preferably two sofas.

PB: An upholstered sofa and two chairs of enduring style and the very best quality a client can afford.

BW: A sofa, of course, and two chairs but don't match them: make one a club chair or something very comfortable and the other a chair that has a beautiful shape.

HB: What are the factors surrounding budgets?

PB: Budgets are always difficult. But there is more candor today than there has ever been about what clients have to spend and what things really cost.

AE: Recently my clients are much more realistic about what a budget can do. We take time at the beginning of a project to go over details very carefully.

SZG: It seems to help if you schedule a meeting early on to specifically discuss finances.

PB: Every job is so different. I think clients submit budgets out of fear that their decorator will overspend, but I think decorators should provide estimates which are as realistic as possible, to avoid questions at the end of a job. It's a thorny issue. I require a signature on each and every estimate before anything goes to the upholsterer, or the painters are called in. That way there's communication about what things really cost.

HB: Is the budget the only thing you base accepting a job on?

AE: Oh, no. I've accepted minuscule jobs because I fell in love with the space. I've also turned down major projects because I didn't care to work on them.

HB: Do you prefer to work on a project in phases or do everything in one fell swoop?

BW: If it's a co-op you can be fairly sure that the client is there to stay for a while so you can do things slowly.

AE: I'm happy to do things in phases but I make the financial arrangements different. You can lose control of a project that's taking a long time, so I try to keep the momentum going to keep interest and enthusiasm high.

(Continued on page 91)



Clockwise from top left: Anne Eisenhower, Pauline Boardman, Susan Zises Green and Bunny Williams, a senior decorator with Parish-Hadley. The others head their own New York firms.

GEORGE BENNETT

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cameras pretty as a picture

The Le Clic disc camera ($40) has a built-in flash and dual focus lens for close-up and regular shots. An extra strap and pouch make the camera convenient to carry or sling around the neck.

keep up with the times

Texture achieved with color: This Swiss-made, quartz-movement clock ($30) from Città borrows modern European styling with its sleek hands and clean face. Numeraled clocks are also available; both designs come in a variety of speckled tones.

a sucker for pastels

The Sharp Electronics vacuum cleaner ($119) has large gray wheels and a low center of gravity for easy maneuvering. It's [illegible] disposable paper bag, a three-quart removable container collects dust. Three accessory pieces are included.

teapot in the pink

Hall China's Airflow teapot ($25 to $30) takes its cue from Art Deco styles. Other colors are available. *Opposite:* The aqua pitcher from the same maker is $18 to $20.





high-fashion fan

By a bed, on a desk or in the kitchen, the L'tl Clippie fan ($20) from Winnower World Wide, Inc., hitches on flat surfaces with a sturdy metal clip. Its flexible gooseneck lets you point the breeze in any direction. The fan also comes in gray, pink, blue, red, yellow, black and white.

shades of an ice cream parlor

Plastic, dishwasher-safe ice cream dishes from Straight Lines capture the fun of eating sundaes in all flavors. For a set of four: glass with built-in straw, $16; tall sundae glass, $13; hook-on spoon, $4; yellow-handled spoon, $8; sundae dish, $10.

color to shake by

"Simple, colorful and uncomplicated" is how designer John Stymeist describes his hot pastel dinnerware, including salt and pepper shakers. Made from white stoneware, the collection is dishwasher- and microwave-safe. Prices range from $4 for a bowl to $25 for a teapot. The collection is available at major department and specialty stores.

solution to writer's block

The color—purple or pink—of the Brother electronic typewriter ($300) encourages lively words. The typewriter includes an interchangeable cassette-type daisy wheel, built-in 40-character lift-off correction memory, automatic relocation after correction and a repeat key for all characters and functions. ■ *Editor* KATHLEEN MAHONEY

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FROM THORNHILL FARM

"I began, even before unpacking, to arrange and embroider the room with the roses of Thornhill Farm"



By DEE HARDIE

I went through a looking glass late last summer and saw my youth. I went to Boston. It wasn't my idea, it wasn't my choice. I wasn't even sure it was wise since this would be my first trip back without familial ties. I'm certainly old enough to be an orphan, but how was I ever going to savor a clam chowder that wasn't made by my father? What would it be like *not* going home again?

Deciding not to take any chances, I brought some of Thornhill with me. I took my roses to Boston. On the morning we left Maryland, I picked dozens of young roses, wrapped them in water-soaked paper towels and tinfoil, and carried them in a large basket. The only people I saw in Logan Airport with even more awkward luggage were children returning from camp clutching huge teddy bears. Perhaps there's a message there. We all needed blue security blankets, and mine were yellow and pink rosebuds.

After the bellboy showed us our room I began, even before unpacking, to arrange and embroider the room with the roses of Thornhill Farm. I obviously felt the need to pitch camp at once. By the bed, on the desk, centering small tables, one vase and three water glasses full of home. It worked. The floral shield, which I had brought to help ward off unexpected emotions, gave me great pleasure, as roses always do. And the roses themselves slowly opened, perky and proud, in a new environment.

That first night we did have chowder. We splurged at the Ritz where good old clam chowder is billed as "Chowder de Palourdes de Boston." But chowder by any name in Boston, I discovered, is delicious. Our guests, Corbin and Jay, were young and appreciative and we had a party

The next day I had to go it on my own. While my husband, Tom, was working, I walked the course, the course of my youth. And when I crossed Clarendon St., suddenly I was 15 years old again. I was taking my term paper to my father's office where his secretary would type it. Being 15 again wasn't at all hard to handle and my pace quickened, landing me on Washington St. where, at about the same age, I won my first job selling little white gloves to children with sticky fingers for their Easter parade dresses.

Time for another pilgrimage, and I walked over to Boylston St. to Shreve, Crump & Low, the jewelers, where, 36 years before, our wedding announcements were engraved. I looked at the ruby rings wondering if sales had gone up since Prince Andrew had given one to Sarah, and looked down at mine which came by way of a grandmother.

Then I decided to celebrate the return of a native, easier than I had supposed. I bought myself a small silver-framed perpetual calendar. I thought it appropriate, a gift for the future from my past hometown.

A perpetual calendar has cards with the months and days, but no years. By changing the seven card combinations around you can have any month at any proper time, and my new calendar now looks very smart on my desk. I like the fact too that it doesn't tell me the year, or how old I am, just that there are days and months ahead to gather my roses while I may, and then take them on the road. ■

MARCH/1ST JULY

To give, to collect,
to display with pride ...

Chickadee

First issue in the collection of garden bird sculptures by Lenox

Intricately sculptured in fine bisque porcelain and painted by hand

Available only by reservation



© Lenox, Inc. 1987

Shown actual size

The black-capped chickadee is one of the most charming garden birds in America. It brightens our day with its spirit ... its striking beauty ... and its sweet "chick-a-dee" song.

Lenox has now captured this delightful songbird in an enchanting sculpture of extraordinary detail—a work of art in fine bisque porcelain, masterfully handcrafted and painted entirely by hand.

Meticulous detail ... heirloom quality

Chickadee is portrayed with wings gracefully outspread, as it alights on a spray of holly. Every feature is crafted with exceptional realism. The chickadee's delicate wings and tail feathers ... its distinctive black cap and bib ... its downy white breast ... its subtle shading ... the rich green leaves and bright red berries of the holly. All depicted as they are in nature.

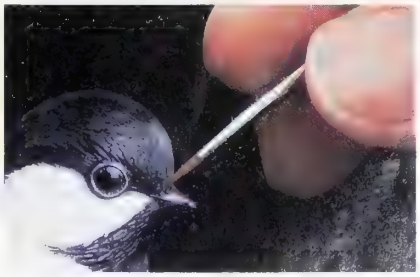
This unusually charming sculpture will enhance the beauty of any room in your home—a dramatic interplay of color that will attract the eye ... a delightful touch of nature to warm the heart. It will be a conversation piece, attracting the admiration of all who see it. A magnificent and much-appreciated gift. And an heirloom to pass down to future generations with pride. For its quality, authenticity and fine handcraftsmanship are hallmarks of the finest porcelain sculpture.

Conceived and designed by the artists of Lenox and created exclusively under their direction by master craftsmen in Japan, each sculpture bears a *pure 24 karat gold* backstamp inscribed with its title and the distinctive Lenox® trademark—a name that has signified excellence for almost a century.

Available only direct from Lenox

The important first issue in the Lenox Garden Bird Sculpture Collection, *Chickadee* is available only direct from Lenox. It will not be sold through even the most prestigious dealers or galleries. The issue price is $39, payable in convenient monthly installments of $13 with *no finance charge.* And, of course, *your satisfaction is completely guaranteed.*

Because each sculpture is individually handcrafted and orders will be accepted in strict sequence of receipt, your Reservation Application should be postmarked by February 28, 1987. Please allow 6 to 8 weeks for delivery. For your convenience on credit card orders, you may call **TOLL FREE,** 24 hours a day, 7 days a week, **1-800-228-5000.**



Painted by hand to reveal every detail of the chickadee's intricate markings.

STYLE BEAT



NOT TO BE MISSED

The roots of paisley are explored in "The Scent of Flowers: Woolen Textiles from Kashmir," which traces Indian shawls from the 16th-century Mogul period to the time when they graced Queen Victoria's shoulders; to Feb. 15, The Textile Museum, Washington, DC. • Worth staying home for is PBS's new *Hometime* how-to series. In January: the nitty-gritty on finish carpentry, bathrooms, interior paint and wallpapering, kitchen counters and cabinets. But if you miss an episode, not to worry—videocassettes are $10 at video and home stores. • Books to banish the January blues: *English Country Villages* (Viking, $25), by Clay Perry, Ann Gore and Laurence Fleming, has photographs that leave you longing for a cottage of your own; *Treasures of the Forbidden City* (Viking, $75), compiled by Zhu Jiajin, catalogs the collection of Beijing's Palace Museum; *Memoirs of a Russian Lady* (Harry N. Abrams, $25) by Mariamna Davydoff recounts her life in the time of the czar.

FIT TO PRINT

You might have seen this Georgetown Rose wallpaper *(right)* in a bedroom at Tudor Place in Washington, DC. Now it is available nationwide as part of the Historic Homes of America fabric, wallpaper and border collection from Richard E. Thibaut, Inc. Wallpapers are $15 to $21 a five-yard roll; fabrics, $23 to $29 a yard; borders, $5 to $7 a yard. • A trendsetter from P/Kaufmann is Collier Campbell's Carte Blanche Collection, whose subtly colored, Chagall-like fabrics retail for about $23 a yard. • The look of fabrics to come: ribbon motifs, animal prints, shagreen and crocodile skin patterns.



FORECASTING

In architecture, look for more wit and humor, a sense of play with details and imaginatively structured spaces. • Area rugs designed by artists are blooming in such fresh interpretations as the Danish Blossom rug *(below)* for Art Line by EGE; in three sizes ranging from $399 to $1,099, plus a limited-edition silk-screened poster for $200. • In accessories, the finish is all-important, specifically, ancient-looking oxidized, rusted, gilded and quarried varieties. • Floors take on new cachet with speckled, marbleized vinyls or pastel-stained parquet wood squares. • On the food scene, the sandwich extraordinaire is the newest culinary feat. Our New York favorites include the lobster club on brioche at Arcadia and Morgans Bar's grilled pear and Brie appetizer; at Café Fanny in Berkeley, Calif., it's the herbed ricotta, prosciutto and tapenade sandwich. The new dessert for people who hate decisions: an assortment of small desserts so you can have your cake and eat more too. ▶





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There's no telling what you'll cook up in your dream kitchen.

With all of the quality ingredients that go into today's Merillat cabinetry, anything you do in your kitchen will be a piece of cake.

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Send for your Merillat Kitchen Kit. Enclose $3.00 to receive your Kitchen Planning Guide, Do-It-Yourself Installation Guide and Product Brochure.

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KEEP AN EYE ON



GEORGE BENNETT

SHOPPING SITE

To see the latest offerings of California furniture artists, make a beeline for Limn at 457 Pacific St., San Francisco. Your first clue to its unique sensibility is its windows, this one *(left)* designed by Allen Miesner to showcase his furniture. Inside you'll find a raw space (Francis Ford Coppola once garaged his limousines here) with the hottest furniture lines, from Memphis to Atelier International, not to mention Limn's own designs using laminates and cement. Around the corner at 821 Sansome St. is Limn Contract, with everything from Gaudi reproductions to Japanese lighting. And then there's Limn Extra at 44 Berry St., open 12 to 5P.M. on Saturday, with good design at warehouse prices.



GEORGE BENNETT

FASHIONING A FRAME

There's nothing like a grand mirror to set off an entry hall, but how do you frame it? With wallpaper trim, the inventive solution of Osborne & Little, the British fabric company. At their New York showroom (979 Third Ave.) they used a Saturn border *(above)* to decorate a frame made out of 1-by-2½-inch lumber. The frame was first covered with striated wallpaper; the border was cut to give its zigzags prominence. More Osborne & Little craft: a bit of zigzag glued right on the mirror for an extra row of trim.

NEW VIEWS ON HOW-TO

Nowhere is the cliché about a picture being worth a thousand words better illustrated than in a good how-to video. For example, when Ken Hom (*A Guide to Chinese Cooking,* Videocraft Classics, $50) puts a cleaver through its paces, you realize that its versatility goes way beyond Oriental cuisine. • *The Victory Garden Vegetable Video* (Crown Video, $25) demonstrates planting—from digging up the plot to making a compost heap. • Giuliano Bugialli's light touch in kneading pasta dough will be easy to copy after watching *A Guide to Italian Cooking* (Videocraft Classics, $50). • *How to Hang Wallcoverings* (How To Video Productions, Inc., $50) demystifies the whole process.



MICHAEL MORAN

ART MOVEMENT

At last, Los Angeles's Museum of Contemporary Art has a permanent home *(left),* designed by Japan's Arata Isozaki. The opening exhibit: "Individuals: A Selected History of Contemporary Art, 1945-1986." • While London's Courtauld Institute is moving to new quarters at Somerset House in the Strand, its "Impressionist and Post-Impressionist Masterpieces" spreads the wealth on tour. Look for Manet's "The Bar at the Folies-Bergère" and more at The Cleveland Museum of Art (Jan. 14 to March 8), then in New York, Fort Worth, Chicago and Kansas City. • "Je Suis le Cahier: The Sketchbooks of Picasso" offers an illuminating glimpse into the creative process. At the Los Angeles County Museum of Art, Dec. 16 to Jan. 25; it then travels to nine cities. Accompanying book, $65.►

The Grass is Always Greener

A wonderfully detailed sculpture in hand-painted, cold-cast porcelain.

by William Burford



©DM

Shown actual size.

Sculptured porcelain animals have long been among the most popular of collectibles. And in the hands of a truly gifted artist, such sculptures can be extraordinary.

The Grass is Always Greener, created by William Burford, one of America's most accomplished sculptors, is just such a work of art:

> Beside a weather-worn fence separating two lovely pastures, two horses are grazing – but each in the other's pasture! Nearby, two cute but puzzled bunnies look on: "Does this make sense?" Of course, *The Grass is Always Greener* on the other side of the fence!



Wonderfully detailed... entirely painted by hand.

Meticulously sculpted

The artistry of this sculpture is remarkable for its striking realism – even the smallest detail has been captured... the sleek muscles of the horses' necks and flanks... the perky ears and fluffy fur of the bunnies... even the rough-hewn texture of the fence!

Such fine detail, subtlety of expression and complexity of design could not be fully realized in traditional fired porcelain. Therefore, fine cold-cast porcelain – prized by sculptors for its ability to capture precise detail – was chosen to recreate this charming sculpture.

Individually hand-painted

Each *Grass is Always Greener* sculpture will be painted *entirely by hand* drawing from a palette of colors as rich as nature's own. The result is a truly captivating work of art.

A remarkable value

This enchanting sculpture is surprisingly affordable at just $39, payable in two monthly installments of only $19.50 each. If you are not satisfied, your sculpture can be returned for replacement or refund.

An exclusive work of art

The Grass is Always Greener is available only from the Danbury Mint. William Burford plans to create additional sculptures around the "Down on the Farm" theme which you will have the opportunity to collect as they become available. To bring this wonderful sculpture into your home, you need send no money now. Don't miss this unique collecting opportunity – return your reservation today!

RESERVATION APPLICATION G1

The Grass is Always Greener

by William Burford

The Danbury Mint
47 Richards Avenue
Norwalk, Conn. 06857

Please return promptly.

Please accept my reservation for *The Grass is Always Greener* by William Burford, a delightful sculpture crafted of fine cold-cast porcelain.

I need send no money now. I will pay for my sculpture in two monthly installments of $19.50 each*, the first being billed before shipment of my sculpture.

**Plus $1.50 per installment for shipping and handling.*

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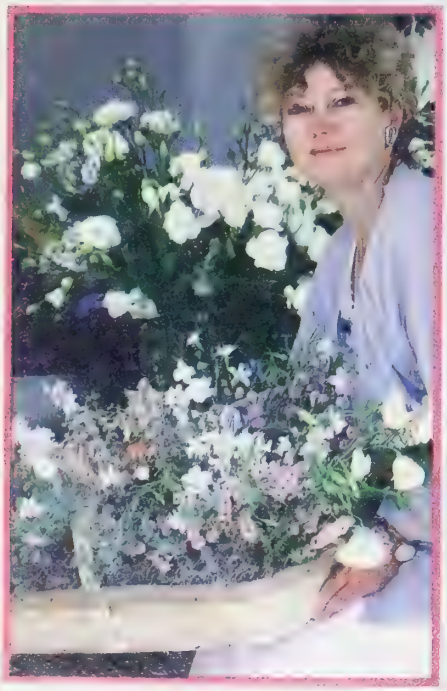
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PEOPLE

WINTER WHITES

"I'm pretty much of a purist about white," says California florist Carrie Wright, the long-standing talent behind the flowers at the restaurant Chez Panisse. "I love white for winter, and don't like to mix it with colors," she says, though she will expand her palette with blue-gray grasses, pink-berried branches or leaves from her gardens. Often her arrangements will end up in ample baskets such as this one *(below)*. It's lined with plastic and Spanish moss; flowers are rooted in oasis. "I hate cute little baskets," says Ms. Wright, who steers the budget-conscious to beautiful flowers in plain copper vases. Often that's just what she'll create for Chez Panisse, where the centerpieces, like the cuisine, are free from contrivance. Cedar Street Flowers, 2109 Cedar St., Berkeley, CA 94709.





DISCOVERING AMERICA

"We always try for surprises, never period shrines," says New York dealer Brian Ramaekers *(above right)*, who with partner Robert Kinnaman always delivers just that at the Winter Antiques Show (Jan. 23 to Feb. 1, NYC). Among this year's folk art finds: a collection of prehistoric American Indian pottery, a cast-iron garden stag and a gilt Gabriel weathervane, all to be displayed in a cleverly decorated booth. Its *faux*-marble floorcloth and hand-colored walls are intended to evoke an 1800s Connecticut parlor.

MASTERING THE ARCHITECTURAL METAPHOR

As you cross the Rio Grande into Albuquerque you see The Beach, a new low-budget apartment complex. It's architect Antoine Predock's salute to the spirit of Highway 66, which, he says, was once "the main street of America. I sought to capture the energy of the highway, the neon buildings and vibrant colors of the auto culture of the '30s and '40s." Neon zigzags recall the flashing chrome and streaking headlights of the highway. Colors and forms also relate to the Rio Grande Valley—its forested river edge, sunset skies and misty mountains. To see another of Mr. Predock's New Mexican expressions, turn to page 70.■

Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB



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THE QUEEN ANNE VANITY TABLE



Forever in style! The Queen Anne Vanity Table is a reproduction of an 18th century piece of furniture; its beauty and tradition are timeless.

Putting on your cosmetics and brushing your hair is just the start of the uses for this set. It's also the perfect place to write notes, organize your mail, keys and whatever is important. The Queen Anne Vanity Table makes it easy with its five compartments, eleven inch drawer and top shelf. The mirror is adjustable to any angle desired for your convenience and ease in use.

Add charm and grace to almost any area of your home with this totally practical piece that is guaranteed to bring you compliments for years to come. The vanity table is constructed of sturdy wood materials and is finished in a beautiful rich walnut veneer.

Totally practical and stunning good looks—now that's a winning combination. The Queen Anne Vanity Table measures 25" X 19½" X 32" high and the framed mirror is 12" wide by 16" high.

FREE OFFER As a result of a special purchase, you will also receive the upholstered stool that matches the vanity table. The stool is 14" X 14" and is 18" high. It's perfectly sized for use with the vanity, or as a separate piece in another room. But order now, as quantities are limited.

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AT HOME WITH ANTIQUES

IN GREAT DEMAND BY TODAY'S COLLECTORS, BANDBOXES WERE "THE SHOPPING BAGS OF THE 19TH CENTURY"



Bandboxes from the room on our cover: Large blue-toned boxes at lower left and upper right are by Hannah Davis; squirrel decoration makes yellow box at far right rare.

By CYNTHIA V. A. SCHAFFNER

From 1800 to the 1850s, bandboxes were in vogue in America. Sometimes referred to now as "the shopping bags of the 19th century," they were used—by men as well as women—to carry and store hats, muffs, collars, gloves and trinkets. Today, vintage bandboxes are considered stylish, and collectors are shopping *for* these charming containers instead of toting them around.

Varying in size from three to 12 inches in height and diameter, bandboxes were mostly round or oval, and each had a lid. Early versions were of wood enhanced by the sign painter's art. As their popularity grew, painted wood boxes were replaced by cardboard or pasteboard versions covered with specially made block-printed paper or wallpaper. The insides of the boxes were lined in newspaper or newsprint. Though delicate—and considered disposable in their time—a great many boxes survived years of use and eventually found their way to auctions, tag sales, antiques shops and shows.

What attracts so many contemporary collectors of bandboxes are the paper coverings. "There is such variety and strength in the designs," says Joyce Black, an interior designer and bandbox collector. "I find the color schemes so beguiling." Indeed, these papers represent some of the first color printing done here and document one phase of early American pictorial art. Bandbox papers were hand-blocked until the mid-1840s when the first printing machines came to America.

Understanding the handprinting process is helpful in assessing the age and authenticity of bandboxes. Hand-block printing was done from three or more engraved blocks. The first block created the background color; successive blocks, each a different color, produced the pattern; a final block of opaque white was used for highlighting. If you study bandbox papers carefully, this process will be evident. Early block-printed papers have a depth or raised quality that distinguishes them from the flat, smooth machine-printed later examples. The background colors, though muted, are warm, commonly cerulean blue, tapestry green or a variety of yellows—soft buff, canary, gold. The designs were printed in orange, red, rose pink, brown, olive green and white. Overall, there is the sense of an antique palette. And for many collectors, the boxes gain character with age, much like worn chintz.

Printed patterns include a bounty of characteristically American images: garden and wild flowers, domestic and exotic birds and animals, shells, geometric designs—all of which found their design source in the chintzes, Chelsea and Worcester porcelains, and chinoiserie patterns popular during the late 1700s. Another group of designs, those most sought-after by some collectors, depicts historic events—the opening of the Erie Canal, the first balloon flight—and vehicles of transportation such as coaches, sailing ships and paddle-wheel boats. A third group of patterns features lute players, scenes from mythology, pastoral landscapes plus classical columns and architecture. On many boxes there is a mix of paper patterns. One may cover the box, another the lid; a third paper may wrap around the rim of the lid. Notes New York collector Barry Cohen: "The combination of papers—sometimes up to six different patterns—enhances each box, creating visual impact when a collection is displayed."

Variety of size and shape is another facet of bandbox appeal to collectors, some of whom make a point of seeking out the unusual. High tortoiseshell combs popular in the 1830s were stored in half-round-shaped comb boxes. Often such boxes were made in graduated sets of three. A lucky collector would rejoice to find an entire set intact. Many collectors seek out only miniatures. These small boxes may be round, square, oval, rectangular or—most appealing of all—heart-shaped.

Bandboxes were produced by box and wallpaper manufacturers as well as by a cottage industry of craftsmen located primarily in the Northeast. (Collectors still consider the New York-Pennsylvania area the richest hunting ground.) Bandboxes would have been carried by travelers heading west, so any quest for these collectibles should not be limited to the East Coast.

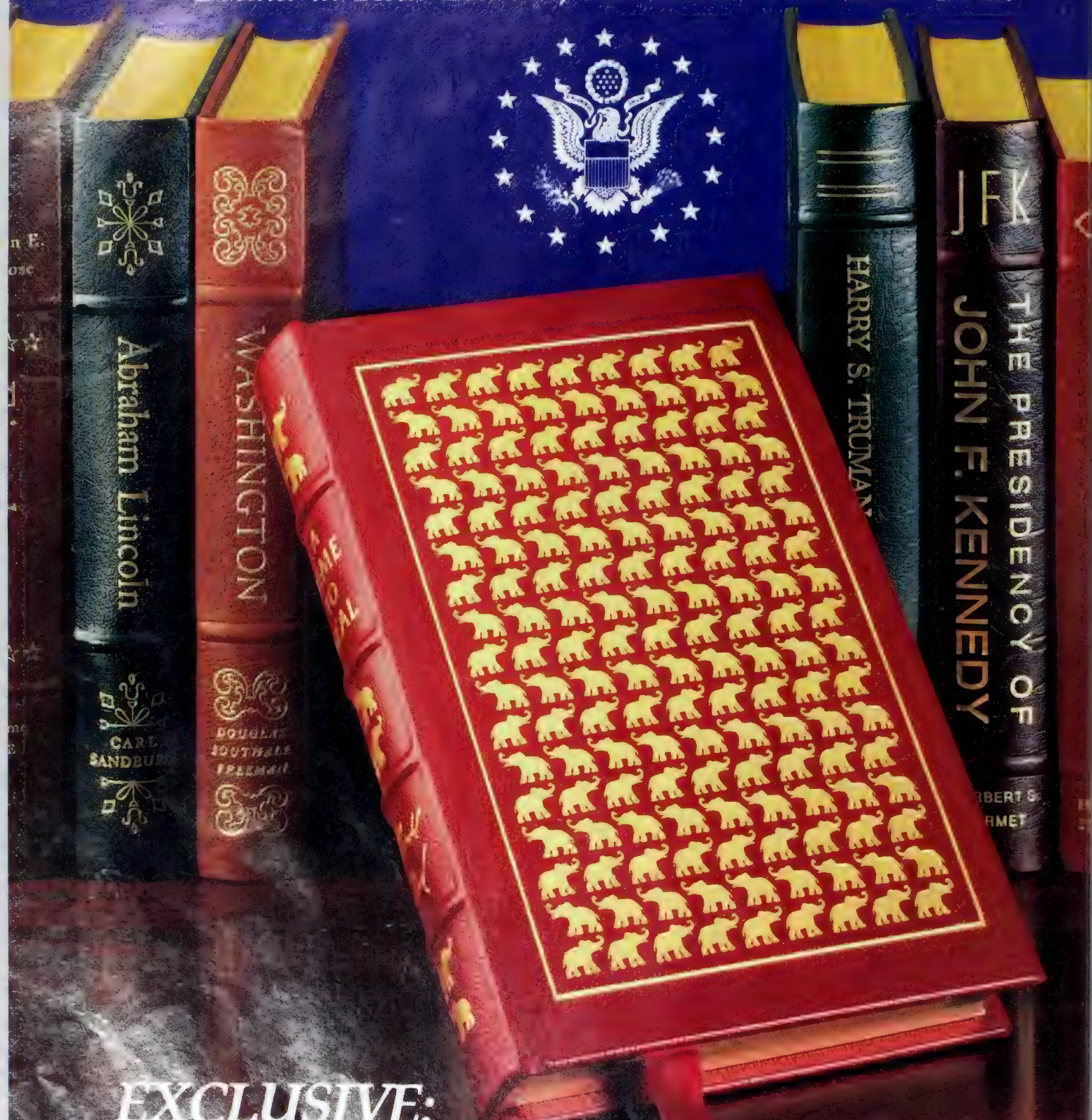
(Continued on page 91)

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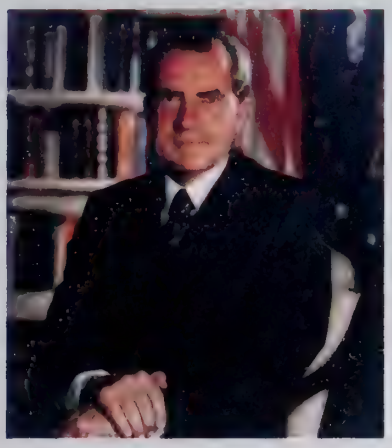
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TRAVEL

CITY COUSINS OF THE ORIGINAL BED AND BREAKFASTS ARE GROWING IN POPULARITY IN SAN FRANCISCO, NEW YORK AND CHICAGO

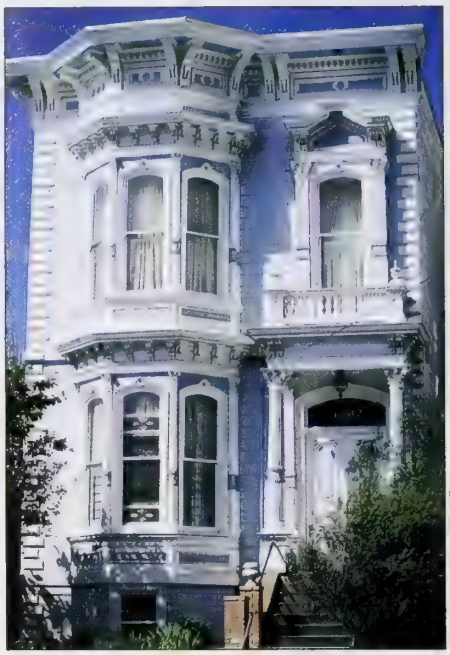
By MARY MASON

In the Pacific Heights section of San Francisco, my bed and breakfast hostess threw open the door of her Victorian mansion to reveal an elegant hallway, a sweeping staircase and a five-foot-tall rabbit wearing a butler's uniform and roller skates. Murmuring, "Harvey, I presume," I dropped my business card into the silver tray extended by the blasé-looking bunny and remained unruffled, reminding myself that bed and breakfasts in large cities in America were bound to be very, very different from the British B&Bs I had frequented during my 15 years in London.

As an American returning to live in my own country after so many years, I was fascinated by the proliferation of B&Bs here—and by the ways they differ from those in Britain. Bed and breakfasts may have originated in the British Isles (although this theory is open to dispute), but on this side of the Atlantic the places have a personality all their own. In American towns and villages the establishments seem to have taken root in lovely and historic old houses that are subtly different from the farmhouses and cottages I visited in the rural British countryside. It is, however, in the big cities—San Francisco, Chicago and New York—that bed and breakfasts seem most exotic. In New York your "bed" might be in a penthouse, a town house on the Upper East Side or an artist's loft in SoHo. In San Francisco you might stay on a houseboat moored in Sausalito or in a mansion populated by large-scale soft sculpture animals—as I did.



GEORGE BENNETT



FAITH ECHTERMEYER

In large American cities travelers who want to stay in B&Bs rely on reservations agencies to find accommodations in unmarked town houses like these in New York *(above left)* and San Francisco *(above right)*, as well as in lofts and apartments.

"Actually," said Ruth, the San Francisco hostess, "the rabbit's name is Oliver not Harvey and this is Foxie." She gestured to a handsome, boy-sized fox dressed in riding jacket and boots who sat, brandy glass in hand, admiring the living room. And indeed, there was much to admire. With its high ceiling, marble fireplace, zebra-skin rug, eclectic furniture, displays of tropical bird feathers and collections of arts and crafts, the room had a definite California style. Ruth explained that she had silk-screened many of the fabrics and some of the furniture and walls, an artist friend had made the animals, and that various B&B guests had provided other decorative touches such as the dining room mural painted by a visiting Mexican art student.

Knowing that I had come to San Francisco to "research" and to write about city bed and breakfasts, Ruth escorted me on a tour of all the guest rooms: a black and white studio with a sun deck, an upstairs apartment with its own kitchen, a delightful garden-house suite. Then she took me out to the walled-in patio to meet some of her San Francisco friends and the other B&B guests. The natives were full of good advice about local shopping, dining and theater tickets, and the tourists—a Midwest couple and a mother and son in town for a wedding—confirmed that they too had booked their accommodations through Bed & Breakfast International in Kensington, Calif., near San Francisco.

In fact, there is usually no other way to find a B&B in a very large city except through a reservations agency. While the whole concept of reservations services is becoming more and more popular all over the United States, it is absolutely essential in cities. Whereas in Britain, European countries and parts of the United States B&Bs simply advertise by the roadside or through local tourist offices, it is difficult to hang a sign from a high-rise building or to have strangers drop by unannounced in security-conscious city houses and apartments. Moreover, many hosts don't want their neighbors or their landlords to know—at least initially—that they are taking in "paying guests" and don't even want their surnames published.

A few years ago, Jean Brown, founder of Bed & Breakfast International, and a few East Coast pioneers began serving as "brokers," visiting and approving host homes and carefully screening prospective guests

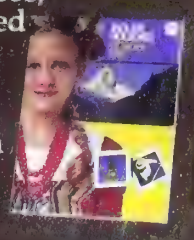
(Continued on page 36)

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TRAVEL: B&Bs IN BIG CITIES

Continued from page 34

before providing an introduction (usually for a fee of about 15 to 30 percent). Now Bed & Breakfast International offers some 300 houses throughout California.

After deciding to go to San Francisco, I called Mrs. Brown's agency and gave the information agencies often require to make a good match between guests and hosts and hostesses. I told them that I needed a place to stay immediately but was flexible about location, and that my interests were in architecture and history.

The agency immediately responded with eight suggestions including a blue Victorian mansion owned by a husband and wife who make miniature furniture; a green three-level house built by a craftsman around 1920 and now owned by a former chef; a Sausalito houseboat owned by an author/consultant; a palatial Marina district house owned by an engineer and his wife, an importer.

The prices ranged from $40 to $60 (double occupancy, breakfast included) for most accommodations to $60 to $100 for special locations such as houseboats, historical mansions and studio apartments. There was usually a discount for single occupancy, and though the prices were steep by British standards, they were less than most hotels and less than some of San Francisco's B&B inns.

Deciding to visit the retired chef first, I went to the foot of Russian Hill. Ushering me into the comfortable clutter of his 1920s California-style house, the host, whose name is Paul (like most city B&B owners he prefers not to have his last name published), immediately put me at ease with the offer of tea or coffee or a glass of sherry. He gave me directions to Ghirardelli Square and Fisherman's Wharf—only a few minutes walk away—as well as a bus map for longer trips. In my bedroom, decorated with contemporary furnishings and overlooking a beautiful flower plot, was a large collection of tourist literature.

The next night I stayed in a house near Presidio Heights and found, in the morning, that it was difficult to leave Alicia and Charles's sunny breakfast nook. Not only did it overlook the beautiful garden behind their three-story house, but the food was good and the conversation fascinating. My host, a retired architect, and hostess, who is active in local political and artistic movements, provided local insights, and the guests—two sisters touring together and a young New Zealander bicycling across America—provided entertainment. Charles and Alicia have a bedroom-sitting room with a fireplace as well as two spacious third-floor rooms, once occupied by now grown children.

In yet another house in Pacific Heights I seemed to be stepping back into flamboyant 19th-century San Francisco. John and Ellen's blue and white Victorian house had been saved during the post-earthquake fire in 1906 (the owners punched holes in the water tank on the roof and soaked the house thoroughly), and the rooms were filled with opulent Oriental and European furniture, rugs and china brought by clipper ships around the Horn. Among the guest rooms was a bedroom decorated with scarlet flocked wallpaper, Oriental prints and an ornate bed.

In a chic Marina district bed and breakfast, owners Eugene, an engineer, and Faye, an importer of Far Eastern goods, were still at work when I arrived, but the Japanese housekeeper showed me to a room. Big enough for a cocktail party, it overlooks the lagoon of the Palace of Fine Arts and is near the Marina.

Another film set view was served up, along with the drinks, from the deck of author/consultant Kristin's Sausalito



houseboat. "I love having B&B guests," she says. "It keeps me from getting stale. I've had artists, writers, lawyers, doctors and many other people as guests and have had only one who complained, 'Get me off of here; it moves!' "

Flying back across the country, I regretted there was no time to swing by Chicago. One group of friends had told me about the spectacular 56th-floor view from a midtown B&B apartment, owned by a delightful Chicago businesswoman; another recalled making a choice between a garden apartment and a coach house owned by a B&B banker in the middle of historic Old Town. And a phone call to Mary Shaw, owner of Bed & Breakfast/Chicago, Inc., revealed that she had 54 area B&Bs on her books, half in private houses (ranging from $55 to $65, double) and the rest unhosted apartments ($65 to $75, double).

New York City, however, was full of pleasant B&B surprises. One agency alone, Urban Ventures, offers a choice of more than 600 accommodations. Founded in 1979 with a small number of apartments, it now offers everything from economical walk-ups, often with a shared bath ($45 to $50, double; $28 to $40, single) to luxurious accommodations such as penthouses overlooking Central Park ($55 to $85, double; $45 to $50, single) and entire, unhosted apartments (from $60 per night).

Former teacher, co-founder and Urban Ventures owner Mary McAulay believes the popularity of B&Bs in the Big Apple is due to several factors: disconcertingly high hotel prices; foreign visitors who prefer to stay with American families; large numbers of business executives relocating, attending seminars or conventions; the reassurance, particularly for single travelers, of staying in a private house; the lack of hotel facilities in the outer boroughs.

B&B places I visited or stayed in included several Upper East and West Side brownstones close to Central Park, museums and other attractions; midtown apartments near businesses and excellent shopping; SoHo and Greenwich Village apartments and lofts within walking distance of the restaurants and off-Broadway theaters of lower Manhattan.

Hosts ran the gamut from advertising executives, publishers and a bathing suit designer to the widow of a diplomat, a former actress and an opera singer. Because so many hosts and hostesses work, breakfast is often laid out buffet style or left in the refrigerator. And it is more likely to consist of cereal, fruit, yogurt, bagels and cream cheese than of blueberry pancakes, eggs and bacon. On the weekends, however, and even in the evenings, many hosts turn on real hospitality, asking guests to join them for drinks, providing tips about the local theater, sightseeing and shopping, and even occasionally taking them on tours of the city or accompanying them to the theater.

Among the guests enjoying the hospitality of one couple's Upper West Side brownstone (where two bedrooms have four-poster canopy beds) have been a brace of Hollywood producers, Texas delegates to a toy manufacturers' fair and a group of Pennsylvania participants in a hairdressers' convention. "It's great fun," says the wife, talking about one of the hairdressers who arrived with a lovely long red mane and departed with a punk haircut. "We meet people from all over the country and even from overseas. Often they know more about New York than we do."

On the other side of Central Park, another hostess has decorated her apartment to reflect her European heritage. Showing me into a charming living room warmed by an open fire and filled with her collections, she said, "Many of my guests are amazed when they find this cozy atmosphere here because they expect a New

(Continued on page 97)

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HOUSE BEAUTIFUL
JANUARY 1987

RELAXING THE RULES



A fine example of decorating rules relaxed: In a colonial revival living room, 1920s porch furniture mixes amiably with a grandly gilded 1830s mirror and rose-patterned English chintz.

So many decorating rules have been overturned in recent years that we feel we live in an as-you-like-it, anything-goes age. The truth is, however, that we still have lots of rules—unwritten but rigid—firmly planted in our minds. Perhaps you will recognize one or two: The basis for furnishing a living room is a good upholstered sofa. Never decorate a house without a color scheme because the rooms might clash with each other. Don't group too many pieces of furniture with strong, unusual shapes in one place; intersperse them with plainer things. Always start with a furniture plan.

In the room shown here and those on the following pages you will find that even these elementary rules have been relaxed—or even totally ignored. One owner never uses a color scheme; another moved furniture around for a year before finding the right solution. A designer likes rooms filled with shapely pieces, some pieces from antiques shops, others from used furniture stores. No doubt many more of your own firmly entrenched dos and don'ts will surface—and evaporate—as you read about how these free spirits made their decisions. And you will also find that the best thing about relaxing the rules is that it relaxes the rooms as well.►

RELAXING THE RULES

Easing the formality of Empire pieces with rattan, surrounding a fine Bessarabian rug with sisal, playing up pretty chintz with chic dark walls

Neither the couple who owns this c. 1899 Long Island, NY, house nor the interior designers who recently furnished it can talk for very long without returning to the quality they love most: the relaxed atmosphere. "Although everything in the living room was carefully thought out and perfectly planned," says the wife, "it never, ever feels stiff." Designer William Diamond expands on the idea: "There was a low-keyed, relaxed frumpiness about this place—a beautiful quality that so many colonial revival houses have—and we didn't want to lose it."

In fact, Mr. Diamond and his associate, Anthony Baratta, went to great lengths—and to a great many out-of-the-way antiques shops, auctions and estate sales—to find the mix of furniture they feel is essential to the "relaxed" aura. For example, Mr. Baratta found the rattan sofa (beside the stairs), armchairs and ottoman in a second-hand furniture store in Brooklyn. "Rattan loosens up a room," he says. "You think of it as porch furniture, so when you bring it inside, it kills any uptight, decorated look the room might have. And rattan pieces are visually more interesting than upholstered sofas and chairs that look alike. Too many of those can be boring."►





The green of the foyer *(above)* echoes the mint of the chintz and contrasts with the rich chocolate of the living room *(right)* on one side, the dining room on the other. New tin ceiling covers bad plaster. Tray table is from Bardith I; quilt, America Hurrah.



RELAXING THE RULES





The graphic quality of furniture is just as important to Mr. Diamond as creating a relaxed environment. Both themes run side by side through all his rooms, and indeed the strong silhouette of each piece often undercuts any overdone feeling these rooms might be in danger of having. A good example is the pair of Art Deco chairs in the master bedroom *(overleaf)*. The almost cartoonlike shape under the chintz upholstery is delightfully unexpected in a bower of roses like this. "Before they were covered, the chairs were a combination of awful fabric, imitation leather and wood," says the owner. "They were so ugly I don't know how Bill could see what they would look like in chintz."

Mr. Diamond gives credit to his partner, Pauline Feldman, for the ability to see the sculptural shapes of furniture and to put pieces together in ways that other people would never think of. "She appreciates everything from Eastlake Victorian to fine Regency, and taught me to look at each piece for the sculptural quality and the personality it has—without any prejudice toward the period it came from. A lot of designers like only one period—or at best two—but she likes them all."

This gift for looking at everything with a fresh eye and for ignoring many of the unwritten rules about what goes with what explains Mr. Diamond's confidence when putting a beautiful Regency récamier with the Art Deco chairs in the bedroom. And it explains why he likes brown-lacquered porch furniture with an antique Bessarabian rug and a fine Empire work table in the living room. The designer is particularly fond of American Empire pieces because they "give a room a shot in the arm and

Glimpsed through the doorway is the entrance vestibule *(above left)* with flowered paper. Dining chairs *(left)* have the strong "almost playful" shape that Mr. Diamond likes. Staffordshire from Ages Past.





Lace panels hung simply—like window shades—add romance without being too dressy

look as if they might have come from your grandmother's attic." He is careful, however, to use them as accent pieces rather than in large doses. Just one more piece might make the living room heavy and dowdy, just as too much rattan—without the leavening effect of the Regency library chair and the chintz-upholstered sofa—might make it look like a sun porch.

The choices of colors and fabrics in the house reveal the same easing of unwritten decorating rules as do the furniture choices—and the same degree of success. Amazingly, dark wool tartan plaids look as if they have always belonged next to rose-patterned chintz with pale mint background. Mr. Diamond chose the mint because he wanted all the colors to be "a little off." Although many chintzes were printed originally with this background, white and blue backgrounds are more popular today. "Perhaps to some people the green looks almost frumpy," says the designer. "Because you need dark *and* light colors in a room we chose chocolate brown for the walls. People never paint their walls dark enough because they are afraid of getting them *too* dark, but walls like these immediately endow a room with richness and drama, and the pale chintz glows against them."

With the walls as with every other aspect of the house, the designers have been careful to avoid an overdone look. "We always use regular flat paint," explains Anthony Baratta, Mr. Diamond's associate, "never glazing, never high-gloss. With a dramatic color like chocolate brown you need a flat finish to cut the overdone look. And besides we think glazed finishes are affected."■

Photographer LIZZIE HIMMEL

FOR MORE DETAILS, SEE PRODUCT INFORMATION

The designers often use striped wallpaper *(above left)* for its vertical, airy effect. *Left:* Marble-top cabinet was designed in keeping with the architecture of the house. *Overleaf:* Wallpaper, Arthur Sanderson & Sons; rug, Coury Rugs, Inc.



RELAXING THE RULES





A STYLE OF ONE'S OWN

A '50s Texas house becomes a canvas for self-expression

After 40 rich and colorful years, artist Anne Newland decided to come home to the town where she was born: Tyler, Texas. She wanted a house quite different from the one she left, "one that expressed all of me." That included the Texas country look of her youth, the Italian furnishings from her New York period (when she designed model rooms for Bloomingdale's) plus the art and antiques she had collected during two decades in Mexico. Even for a Texan, that was a tall decorating order, especially when you consider the house in which she decided to "have it all." Built in the 1950s, it languished in a state of total disrepair. But Ms. Newland had always wanted to restore a house: "I had read enough articles that I figured I could do it and somehow make it look good."

She began by attacking one of the most obvious flaws—the walls and the woodwork, which were stained "an orangey wood tone," she says. "I thought it would be too expensive and time-consuming to strip everything, so I painted it all with latex."►

Above: **Anne Newland's current specialty is portraits of people and dogs.** *Below:* **Her version of a Mexican saint hangs in the hall. The pigskin chair was varnished dark brown.** *Opposite:* **Telltale gum found under this country table suggests school origins.**







A STYLE OF ONE'S OWN

Ms. Newland made the decoupage screen in her living room with cutouts from magazines. Its center panel is paisley sheeting, which is also gathered for curtains. Bed pillows with the shams sewn closed serve as bolsters on the steel daybed.►











"I kept moving the furniture from room to room until I found the right places"

As an artist, Anne Newland let her eye for color help sort out the moods of her rooms. For example, the cream and blue scheme in the kitchen and entry, a treatment borrowed from Texas farmhouses, marked the territory for her country antiques. Sienna and ocher, inspired by the rich earth tones of Mexico, indicated a more formal mood in the living room.

Even with her color parameters set, she found herself moving furniture from room to room for a year or so. Finally she realized that the living room, with its crystal chandelier (which came with the house), was a natural roosting spot for an unorthodox mix of pieces: an 1828 Mexican carved secretary, an Italian armchair and Empire daybed from Bloomingdale's, plus a Chinese wedding chest from Houston. The lone Texas touch: a steer hide rug.

To fill in her furniture gaps, she scouted junk shops and country sales, turning up finds such as the old kitchen chairs, etched with chickens on the back (a bargain at four for $40); a carved bed ("it was cheap because no one around here likes Victorian much"); and an old armoire, refitted with curtains in a calico print.

For finishing touches, Ms. Newland relied on her own artistic talent. When she wanted (but couldn't afford) a Spanish colonial painting for her hall, she painted a saint herself. Her Mexican pigskin chairs seemed too light so she varnished them dark brown. "It may be a bit mad, but it works for me," she says. Without a doubt her coup de grace is the living room's screen, her own adaptation of the traditional Victorian decoupage screen. "I once repaired an antique one and figured I could make my own," she says. Why does her screen have a center panel of paisley sheeting? "I got tired of pasting on all those little pictures," she says, unabashed at bending the rules when it pleases her. ■

Editor CAROLYN ENGLEFIELD *Photographer* MICHAEL SKOTT

Above: **An inherited sofa is topped with a Mexican crossrope tablecloth made from tied string.**
Opposite: **Shutters stained a dark brown frame the window. The flower still life is Ms. Newland's, whose work is available through Carol Leverett Antiques and Interiors.**

Majolica, Glass Owl Antiques. Sheets, Wamsutta. Marseilles spread, John Sauls' Antiques Rose trees, Thompson-Hills Landscape Co

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LIFE IMITATES ART

For Robert Jackson, flowers, furniture and walls are all fodder for his art





LIFE IMITATES ART

"I don't decorate; I just indulge my personal passions"

Ask artist Robert Jackson about his plans for the next six months and his eyes light up. The Metropolitan Museum of Art has commissioned him to paint the detail on a Gothic Revival library opening this March. The Stanhope Hotel asked him to copy a ceiling from John Soane's London house. Mark Hampton has him creating a trompe l'oeil mural for a client.

It's fair to say that over the last 30 years Mr. Jackson has rubbed elbows with the most beautiful rooms in the world. Yet talk of decorating rules in reference to his own house and he'll simply laugh. "I don't have color schemes or plans," says the man decorators queue up for. "There's not much purpose to this house. But I guess what I have are certain enthusiasms, so it does end up with a particular mood." Top on the list of those enthusiasms is anything Gothic. "I like the period because it's so very personal," he says. Throughout his c. 1900 house, once the dilapidated centerpiece of a pear orchard, are Gothic Revival touches including a painted molding *(right)* borrowed from Horace Walpole's home, Strawberry Hill. Furniture with Gothic motifs, like the American chair in his living room, is something he has been collecting for years.

Another of Mr. Jackson's passions is gardening. Every window offers a view of flower beds, planted with an eye to species he'd like to paint. Last year he picked 30 favorite flowers from his garden and did life-size portraits such as a four-and-a-half-foot-high iris *(above)*. Almost all sold quickly at his first New York City gallery show. "I'd like to do more," says Mr. Jackson, "but I'm not very disciplined about making time for my own painting, especially if it involves turning down a project for one of the decorators." When he has time, another of his favorite subjects is clouds, such as those painted for his living room. "It's very romantic," he says, "and in some ways unreal, but truly it's as real as Mother Nature."►

The folded ribbon molding in the entry hall *(above)* and the *faux* stone living room floor *(right)* were painted by Franklin Tartaglione, who works on decorating projects with Mr. Jackson.









Expanding on the view outside the window is a mural of the Hudson River valley, painted over the dining room's walls and doors in the naive style of folk artist Rufus Porter. Candle sconces, inexpensive reproductions, were painted green and then silver leafed for a mirrored effect. "It's with candlelight that this room really comes alive," says Robert Jackson. ►

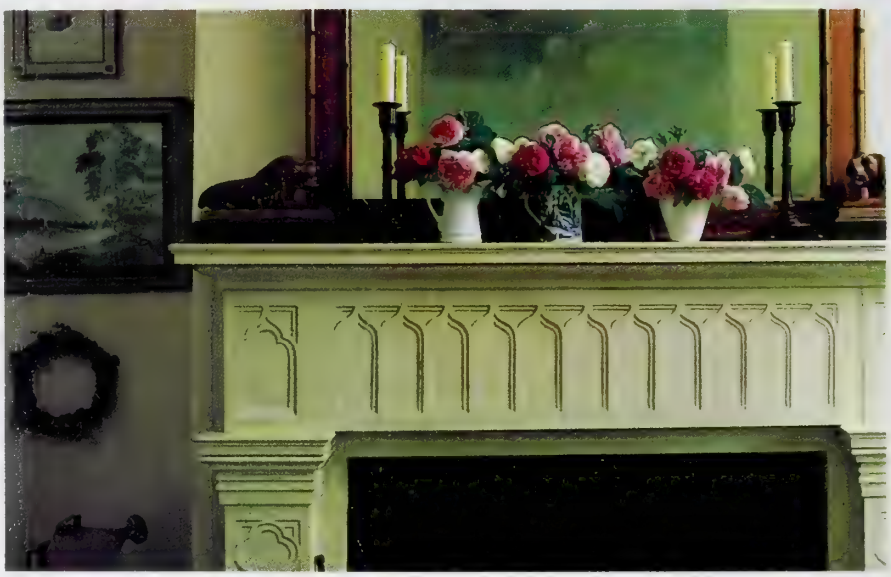
Surprises are everywhere– in a faux stone fireplace, a painted Gothic pane

Robert Jackson is the first to tell you that he ignores decorating theory: "I do what pleases me." In terms of color, he says, "I usually don't like houses in which each room is a different shade." But here he wanted to warm up the living room, so he used a rosy beige. A gray-blue he calls "school ink" is a favorite, so he used it for the cross-striated kitchen walls. Furniture is bought piecemeal, whenever a certain shape or a Gothic arch catches his eye. "I usually find myself buying odd chairs that need to be fixed," he admits. One furniture orphan he brought home was a legless, gadroon-edged table that now sits on top of a fluted column in his garden *(opposite, bottom)*.

Necessity is often the mother of some of his most inventive touches. His wooden front door, for example, had to be replaced with a warp-proof metal one (the flat roof over the entrance hall leaked), so Mr. Jackson painted it with trompe l'oeil panels. The four arched windows by the door needed a little extra charm, so he painted on black diamonds to simulate a row of tiny panes along the top.

Most of Mr. Jackson's floors were in





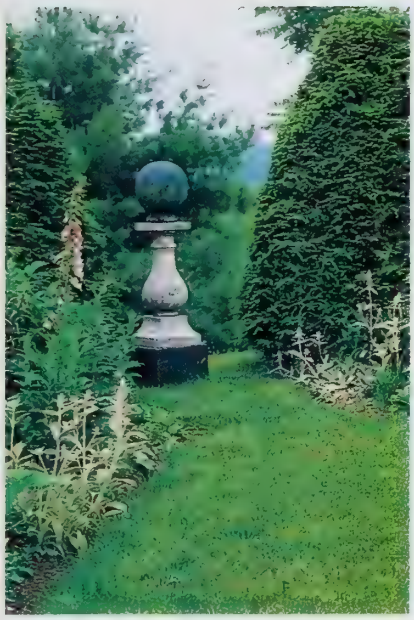


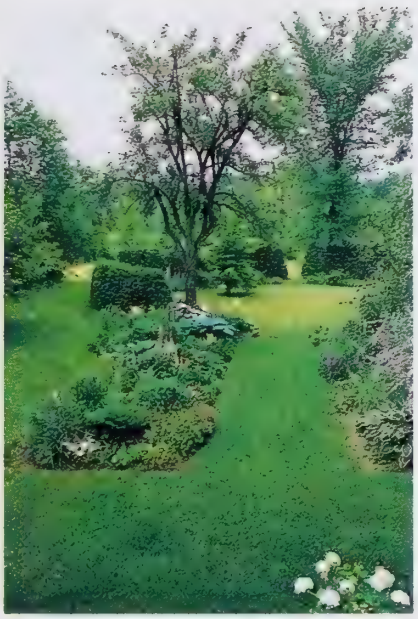


Top: **"I'm always buying old frames, but never with a view to holding anything in particular," says Robert Jackson. "Though occasionally I'll paint something to fit." Among the trappings in his art studio are French botanical prints, old English flowerpots, leftover curtain finials and an oil painting of carnations, "my version of a Flemish still life."**

Middle: **Invariably guests go up to touch this handsome wooden mantel, doubting that its Gothic arches are painted, not carved out of stone.**

Right: **A delicious lunch cooked by Mr. Jackson is set out on a marbleized kitchen table. His cookbooks are stored in a grain-painted bookcase.** *Far right:* **China collected on travels abroad is housed in a *faux*-grained cupboard, decorated with paper-cut**









dreadful shape, a condition that isn't surprising for a run-down c. 1900 farmhouse. Rather than wrestle with refinishing, he simply painted over blemishes. The dining room floor, for example, is green with black sponging; a hall is decorated with tiny brown and gray one-inch checks. Other rooms showcase vermilion dots on a chocolate background and also pale beige on beige comb painting.

Even Mr. Jackson's garden evolved from specific concerns. "I wanted to create outdoor rooms," he says, and accomplished this with hemlock hedges planted around the table in the gravel courtyard *(bottom)* and another oval of hedges planted just in front of what he calls "a messy field" *(top left)*. The latter garden "room," which also serves as a wind barrier for the perennials at its base, is visible from the house, but Mr. Jackson says it has a sense of mystery because "you can't quite see into it." Flower beds that line the paths from the house were positioned around pear trees, reminders of the previous orchard. Throughout the summer, old-fashioned roses, peonies, foxglove and honeysuckle bloom. "I chose the flowers because of their pale colors," says Mr. Jackson, "*and* because I wanted to paint them."■ *Photographer* MICHAEL SKOTT

Top, far left: **A finial that once topped a gatepost stands in the opening of an oval of hemlock hedges. Planted eight years ago, they are on their way to becoming the wall of a garden room *(top left)*.**

Middle: **A metal door is painted with *faux* paneling. Arched windows also have fool-the-eye details: a top row of small black diamonds resembling extra window panes.**

Left: **A hemlock hedge, now in its second winter, will grow to create another garden room. Mr. Jackson designed a barnlike garage to replace what he remembers as "the world's ugliest shed." He used old windows found in Maine.**

ON THE NEXT PAGES:
"I wanted to add a porch," says Mr. Jackson, "so I went around looking at the porch trim in the Hudson Valley and combined several touches I admired." The cartoonlike columns are covered with lush Virginia creeper. "I just give it a haircut now and then," he says.

PHOTO ON NEXT PAGES BY LILO RAYMOND





MAIL-ORDER CHIC

The most relaxed form of decorating—via catalog—is today's answer to the search for individual and easily accessible style



Above: Memphis-inspired bowl ($110) and espresso cup and saucer ($199 for a 15-piece set). *Opposite:* Leather sofa ($1,400), rattan cocktail table ($549), marble-topped table ($599) and rugs ($299 to $479), all from the Spiegel catalogs.

Long before shopping malls and department stores, the mail-order catalog was one of the only ways rural Americans could buy clothing, furniture, hardware and other staples. Now, despite the wealth of stores in every locale, people have less time to shop. The catalog is once again a welcome solution. "Mail-order catalogs save time and show what a person might not see or obtain otherwise," explains Richar, the Chicago-based designer of the rooms shown on these pages. Leather seating, French country armchairs and Memphis- or Oriental-inspired accessories are just some of the high-style items featured in today's editions. Using Spiegel's Fall & Winter and Italy catalogs, Richar created expensive-looking, contemporary rooms with surprisingly personal character. There's more good news: The merchandise is very reasonably priced.

The secret to Richar's success is a flexible approach to shopping by mail. To give the rooms a custom, individual flavor, he chose furnishings from different parts of the two catalogs. "Don't limit yourself to buying what's on a specific page," the designer advises. Instead of the sleek glass tables that were shown with the leather seating on one page, Richar chose rattan and pine pieces for "an interesting and elegant contrast" in the living room. The wood colors also warm the black and white color scheme.

If you're furnishing a room from scratch, Richar advises drawing a layout first so you can envision how the furniture will fit in the space. You might want to cut out examples from the catalog to help you visualize different combinations. Something you really love (in this case, the leather seating) can be a springboard for the rest of the design.►



MAIL-ORDER CHIC

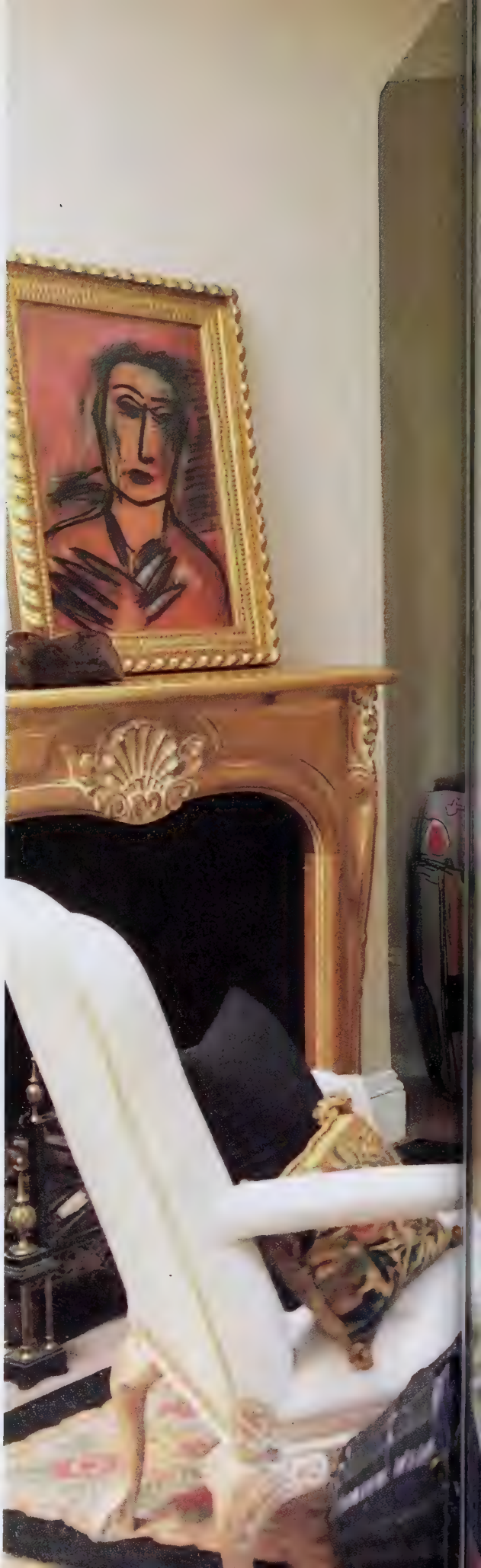
Department stores minus the legwork, catalogs now have an international scope of furniture and accessories, including a hand-carved mantel from Italy

Although it's easy to duplicate a room you see in a catalog, the most rewarding task is to create an original. Richar suggests using an "unexpected mix." For example, in the sitting room and adjacent bedroom, the solid beechwood furniture is inspired by provincial styles from France and Italy. The sectional sofa, trimmed with a deep, custom-look fringe, contrasts with these pieces and adds a rich textural dimension. An Italian pine mantel, also from Spiegel, surrounds the fireplace, complementing the architectural details added while the house was being renovated. The owner's wooden blinds shade the windows.

Proof that mail-order decorating needn't look stereotyped, Aubusson pillows culled from Richar's personal collection introduce 18th- and 19th-century patterns with nonchalance.■

Editor DEBORAH BEAULIEU
Photographer TONY SOLURI





Below: **Beechwood bed ($1,099), chaise longue ($699) and end table ($399), sheets ($54.95), goose-down comforter ($235), cotton blanket ($33.95).**
Right: **Sofa ($1,999), chair ($599), hand-carved mantel ($1,099), entertainment center ($1,999), rug ($499), mohair throw ($110), all from Spiegel.**



ACCENT ON METAL

The newest decorating tool, metal lends itself to various interpretations, some of which are inspired by Giacometti

With neoclassic decorating on an upswing, it's no surprise that metal furniture is becoming more popular. Its simple, lean forms have a refreshing linear quality in contrast to some of the plumper shapes of furniture today. The welding of a metal chair's joints or the tapering of its legs contribute to the piece's drama.

Contrary to popular belief, metal furniture is not necessarily cold or slick. These examples, from left to right, against a backdrop by colorist Pamela Margonelli, prove that metal furniture comes in surprisingly inviting styles: Steel bed, $1,900, Michael Shannon Associates; mattress, Kleinsleep; fabric, Yves Gonnet, Inc. Side table with concrete and inlaid glass top, $450, Furniture Club Inc. Upholstered chair, $2,880 a pair, LCS. Side table with oxidized copper finish, $2,480, Yale R. Burge. Iron pedestal, $950, Robert Allen. Coffee table ($1,565) and candlesticks ($285 to $375) from Minton-Corley are available through Hendon Inc. Urn ($300) and floor lamp ($800), Jerrystyle. Dining table ($1,400; base only), armchair ($550) and ottoman ($375), Pierre Deux.►





ACCENT ON METAL

With rough hammered texture, oxidized green or earthy rust finishes, this new metal furniture has heightened versatility



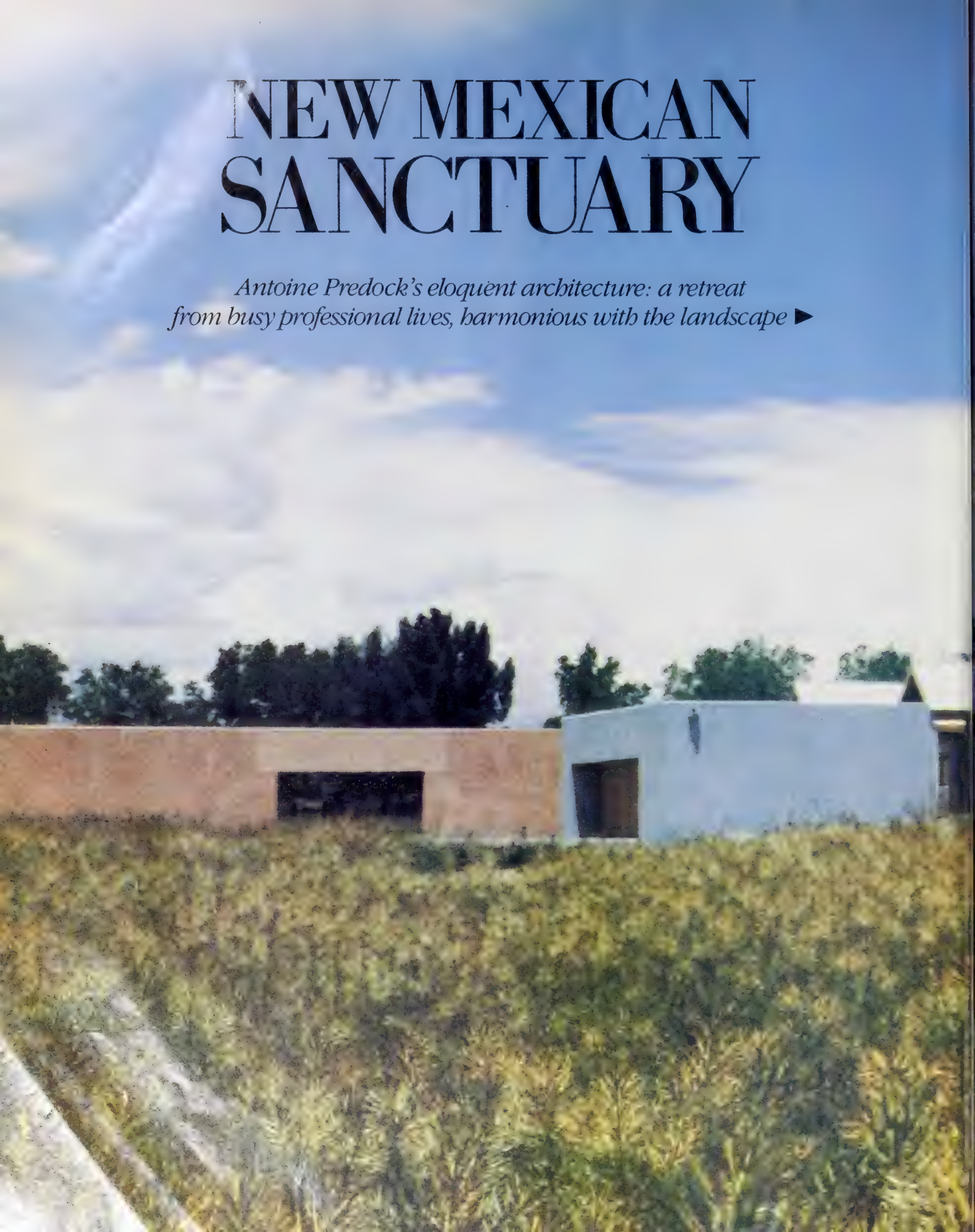
Although the enthusiasm for metal furniture is very recent, the designs are not. Metal furniture was popular in France during the D[illegible] and Empire periods, when the earliest examples had been discovered at Pompeii. Today, metal furniture has a distinct neoclassic bent, although French country and primitive styles are also available, all in a handsome variety of finishes. Console table with antique bronze finish ($1,235), Baker Furniture Co. Coffee table ($2,610) and bronze fruit bowl ($1,200) are from LCS. Table lamps ($475 to $525), Machado. Lounge chair ($1,615), Robert Allen.

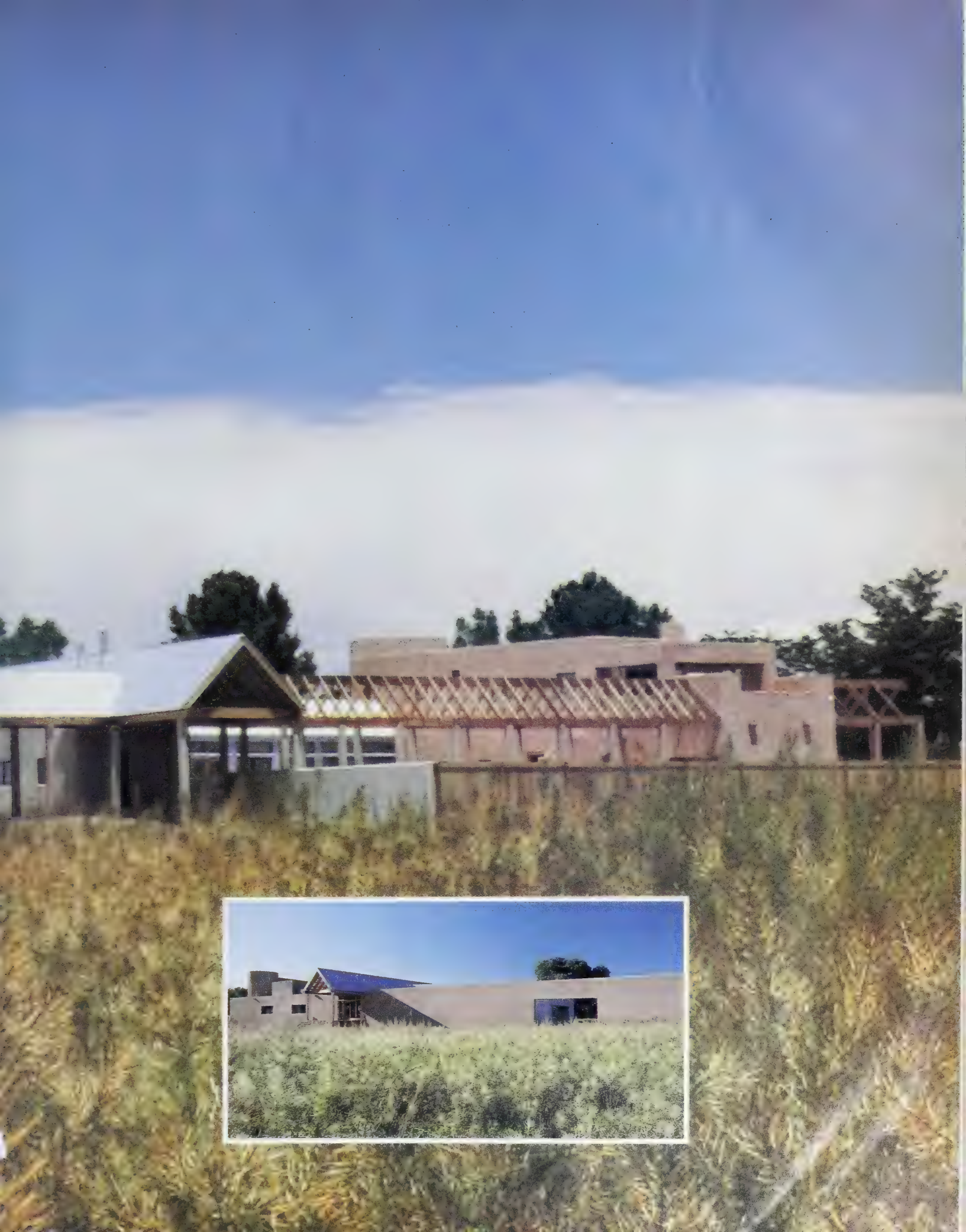


The romantic, rarified side of metal furniture was discovered last summer by Mariette Himes Gomez, who used two unmatched Peruvian brass beds against gauze-shrouded walls in her design for the Southampton show house. The effect was graphic and very elegant. On the other hand, highly contemporary styling is evident in the steel folding screen ($1,100) and console table ($2,300) from Michael Shannon Associates. The chair ($450) is from Furniture of the 20th Century. ■ *Editors* JODY THOMPSON-KENNEDY *and* KIRSTEN HARWOOD *Photographer* PETER BOSCH

NEW MEXICAN SANCTUARY

Antoine Predock's eloquent architecture: a retreat from busy professional lives, harmonious with the landscape ▶





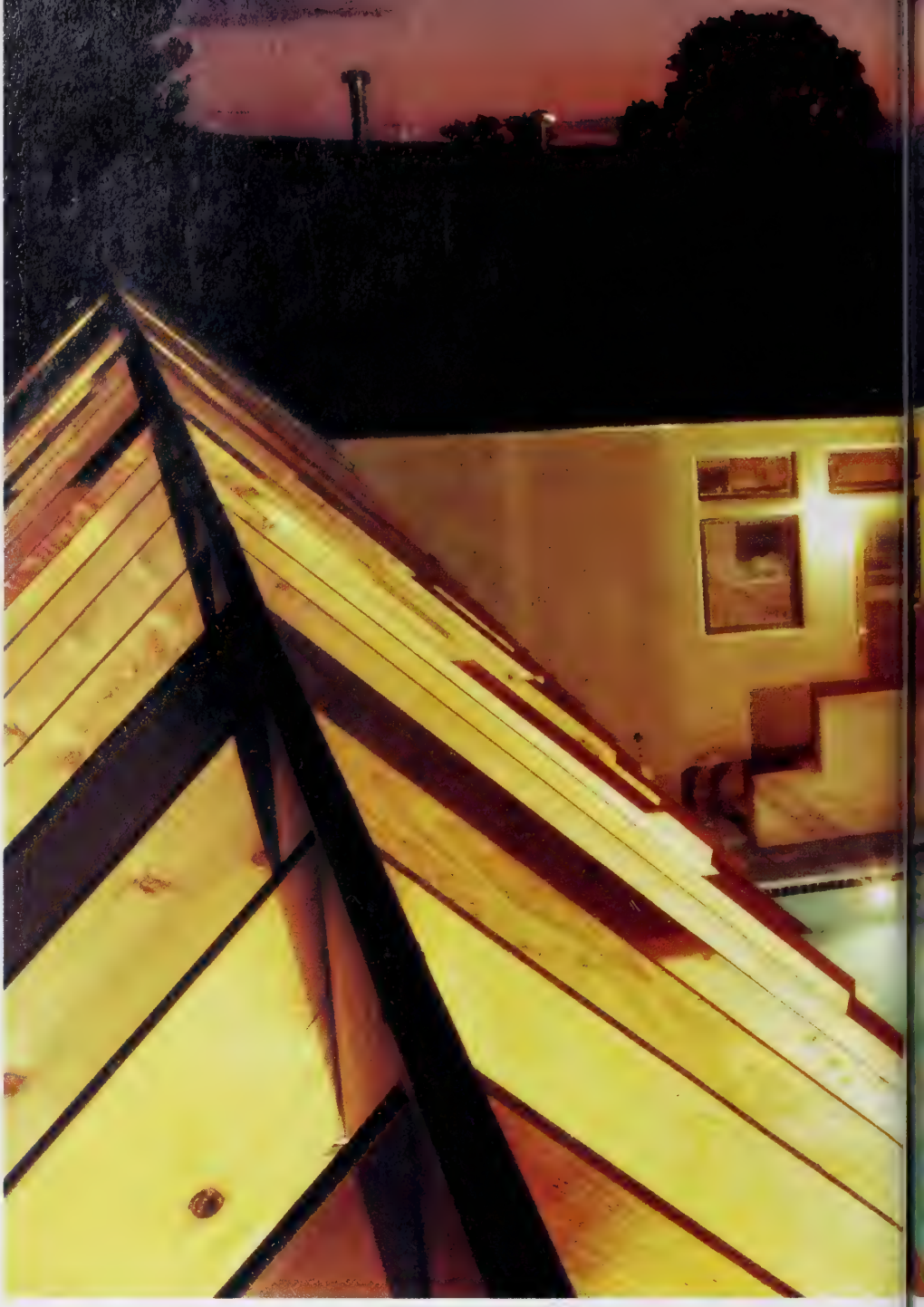
NEW MEXICAN SANCTUARY

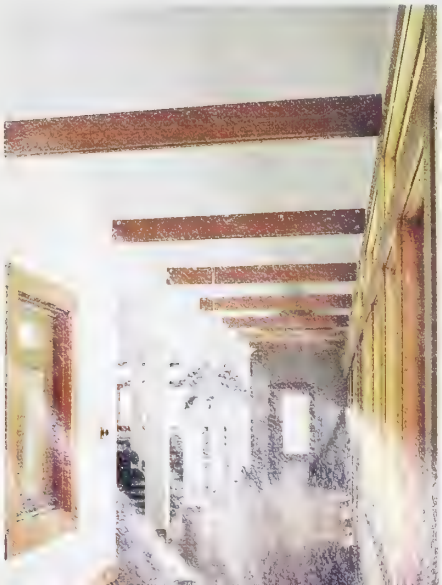
One still associates this part of New Mexico's Rio Grande Valley with open agricultural fields in the landscape of memory," says architect Antoine Predock, although there has been a lot of development in recent years. To maintain the pastoral character of the landscape, Mr. Predock set the house back amidst the tall grass and formed it to follow the horizontal line of the field. The house's powerful walls, which seem to connect land with sky in the tradition of native American adobe architecture, as well as the pitched metal roofs familiar to the valley's agricultural buildings recall what Mr. Predock refers to as "the haunting presence of cultural overlays in this area."

Despite these references to traditional building types, the house is clearly tailored to the owners' busy contemporary lives. Both husband and wife are physicians and parents of two young children. "When we come home, we stay home," she says. "We wanted a house that would be very private." To create a sense of retreat Mr. Predock treated the front elevation visible from the street as an almost continuous wall, wrapping the rooms around a series of interior courts. The owners wanted one large living room to reinforce the closeness of the family. "It is the pivot around which the other elements of the house are organized," says Mr. Predock. "As the focus for all of the family's activities, it is a living room in the true sense of the word."■

—SUSAN ZEVON

Photographer TIMOTHY HURSLEY, THE ARKANSAS OFFICE

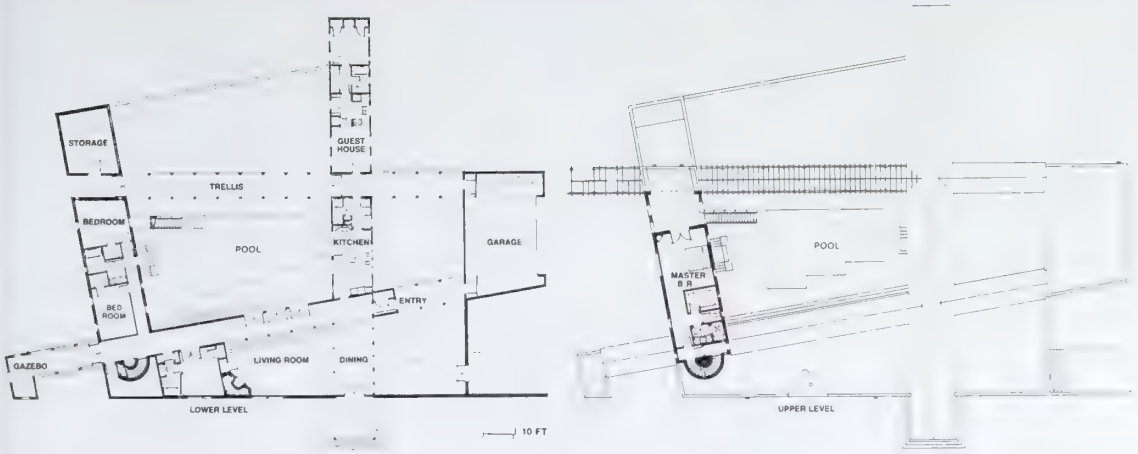






The hall *(far left)* leads from the entrance, along the living room *(left)* and pool court *(above)* to the sleeping wing. Glass doors and windows receive the low southern sun in winter, and brick floors retain the heat. The warmly colored courts serve as heat receptors, contributing to the successful passive solar heating system.



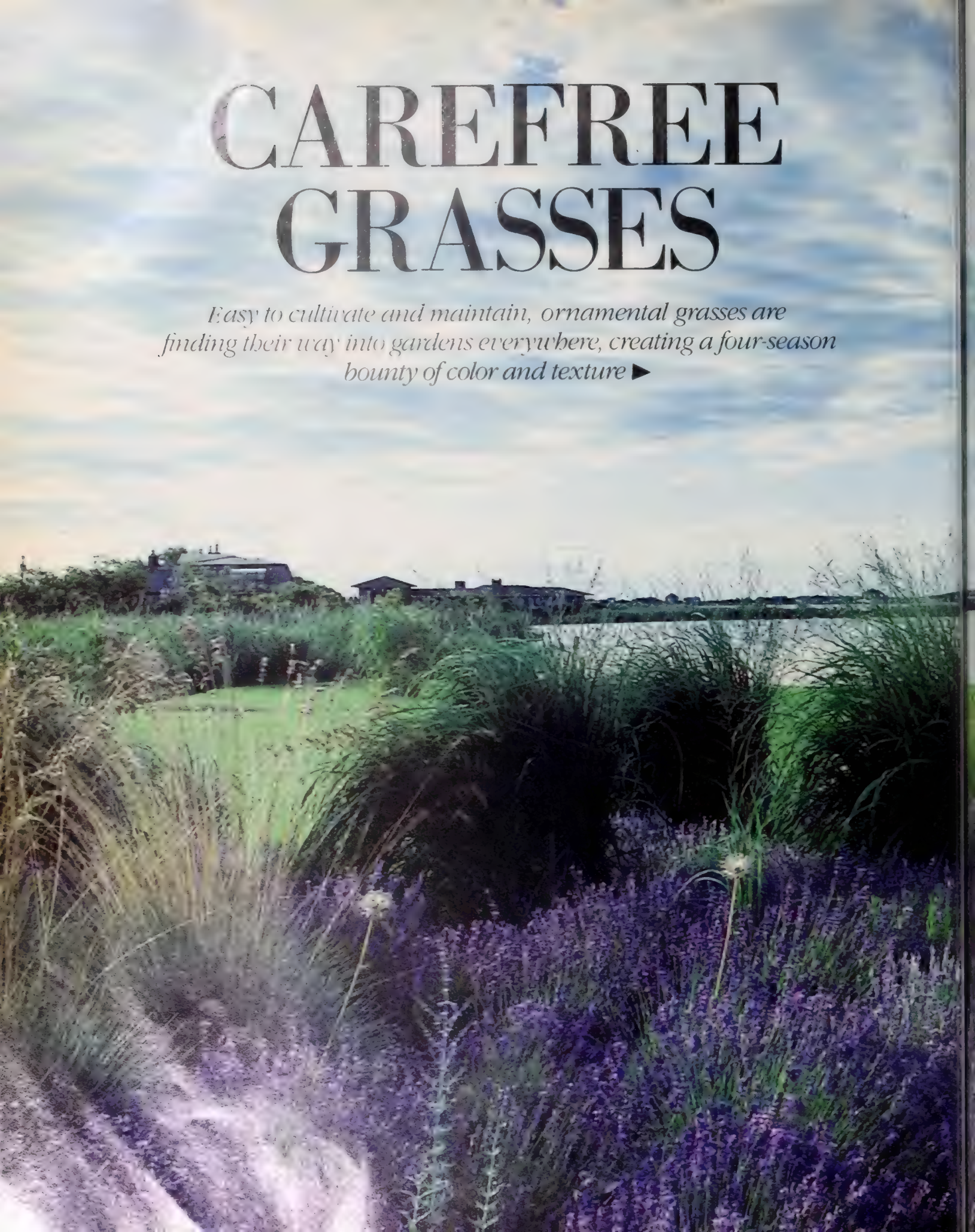


The pool court, at once inner sanctum and a place for socializing, is visible from all parts of the house, so the owners can keep an eye on their children. *Above:* View from the master bedroom deck. Floor plans *(left)* show how the axis of the long hall deviates from the grid of the house. This was done to provide views toward the mountains.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

CAREFREE GRASSES

Easy to cultivate and maintain, ornamental grasses are finding their way into gardens everywhere, creating a four-season bounty of color and texture ►





CAREFREE GRASSES

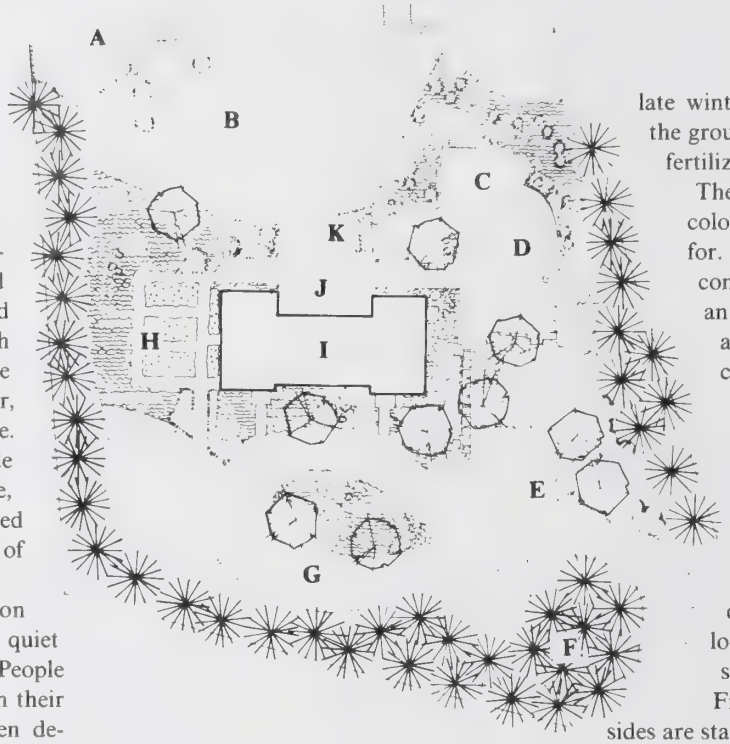
Detailed planning and the careful selection of grasses can give you a garden that looks spontaneous and relaxed—as though Mother Nature herself had lent a hand

When you think of ornamental grass, you probably envision a manicured lawn. Think again. The grasses that star in this magnificent Long Island, NY, garden were never meant to be mowed or walked on. They are year-round living sculptures. In spring, fresh green foliage emerges to cover the daffodil and tulip leaves. In summer, reedy "fountains" wave in the breeze. In autumn, the stately grasses explode in downy seed heads of silver, bronze, purple or sand. In winter, the dried stalks shiver in the cold like clumps of golden feathers.

The waterside garden shown on these pages is but one example of a quiet revolution taking place in America. People have begun to make a fresh claim on their landscape—and consider new garden design alternatives. Lawn, foundation plantings and beds of fussy annuals do not themselves create an outdoor living space; the new thrust toward relaxed, naturalistic plantings better serves the needs of today's plant enthusiasts. Careful planning makes it possible; a new style of planting makes it beautiful *and* easy to maintain.

The garden you see results from the insightful design of the Washington, DC, firm of Oehme, van Sweden & Associates, Inc. Trees, shrubs and lawn were planted, but the flowering perennials and, especially, easy-care ornamental grasses are what complete a landscape in which nature, form and function are equal partners.

All the plants chosen are hardy enough to do battle with weeds for supremacy in the garden. Any unplanted areas have been covered with a thick, weed-resistant mulch of shredded pine bark. The grass plants form perfect clumps that rarely need dividing; the only real care they demand is in late winter when they must be cut to the ground and fed with a slow-release fertilizer such as Osmocote.



A. View toward bay. B. Lawn. C. Patio. D. Pool. E. Driveway. F. Black pines. G. Island planting *(shown opposite)*. H. Vegetables. I. House. J. Terrace. K. Lavender and fountain grasses.



The other perennials are not only colorful but similarly easy to care for. Tall, purple loosestrife 'Beacon' is a well-behaved variety of an unruly wilding. Autumn Joy, a variety of sedum commonly called "live-forever," is also a four-season plant. In spring, new growth resembling "hens and chicks" pops up. Then comes the "broccoli" stage when flower buds form. In late summer, star-filled clusters turn the plants into rivers of rusty red. The dried plants look like snow-capped chocolate soldiers in winter.

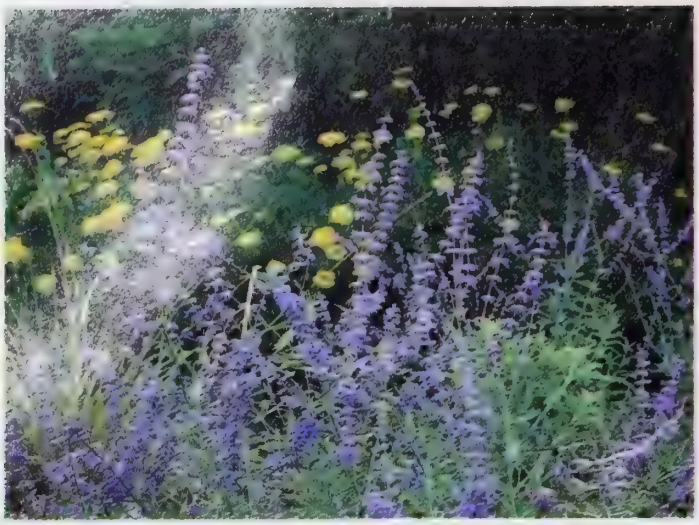
Framing the property on three sides are stands of Japanese black pine that extend to the shore, where native Phragmites reeds echo the cultivated grasses.

Here are some ways to have your own "new natural" landscape:

- Use tough, tried-and-true perennial varieties and hybrids of local wild plants.
- Feature a single, clump-forming plant as sculpture. And use non-invasive varieties in masses; the plants will benefit from being next to each other.
- Confine vegetable plants in small, manageable plots.
- Mulch spaces around plants to conserve moisture and discourage weeds.
- Screen undesirable views with shrubs and trees that need no pruning.
- Capitalize on favorable aspects with plantings that focus the view.
- Provide easy access to utility areas—meters that must be read, for example.
- Make geometric areas of lawn just big enough for recreational needs. Avoid hard-to-mow, irregularly shaped plots.►

DRAWING BY PETER RINEK, COURTESY OF GARDEN DESIGN MAGAZINE





A



B



F



C



E



D

Here, clockwise from top left, are some of the easy-care plants in this ever-changing garden: A. Russian sage *(Perovskia atriplicifolia)* seen against a background of yellow yarrow *(Achillea filipendulina).* B. *Rudbeckia fulgida* 'Goldsturm,' a European hybrid of native black-eyed Susan. C. Hybrid purple loosestrife *(Lythrum salicaria* 'Beacon'). D. Lavender *(Lavendula vera)* in front of fountain grass. E. Maiden grass *(Miscanthus sinensis* 'Gracillimus') turns into "spun gold" sentinels against January snow. F. A ground cover of sedum in its "broccoli" stage punctuated by flowering yucca *(Yucca filamentosa).*

Editor/Photographer KEN DRUSE

FOR SOURCES AND MORE DETAILS, SEE GARDEN GUIDE

CAREFREE GRASSES

On land, near water, even in water, grasses are natural substitutes for perennial flowers



Though many grasses and grasslike plants enjoy dry, open plains, others flourish as meadow, bog and water plants. At Wave Hill garden in the Bronx, NY, cattail *(Typha angustifolia)* and variegated sweet flag *(Acorus calamus)* grow between water lilies and lotus.■

CLOSE-UPS

ON RELAXING THE RULES—DETAILS TO CHOOSE FOR YOUR OWN SPECIAL STYLE MIX



IF YOU CAN'T RESIST CLIPPING PHOTOS OF YOUR FAVORITE subjects or avidly collecting memorabilia then the art of decoupage may be for you! For instance, artist Anne Newland made this screen *(above and page 48)* by stretching muslin on a wood frame, painting it with three coats of latex and then gluing on cutout pictures from old Victorian and contemporary antiques magazines. Finish your masterpiece with lacquer or shellac. Trays, lampshades, boxes and old trunks also lend themselves to this highly decorative, personal technique. To achieve the no-square-inch-left-uncovered look, you may require additional prints (the craftsman's term for cutouts or medallions) to fill in corners. Try ordering these from catalogs. Adventures in Crafts Studio (PO Box 6058, Yorkville Station, New York, NY 10128) has kits and prints. Send a $2 check or money order. For Victorian-style scrap pictures send $3.00 to Brandon Memorabilia Inc., PO Box 20165, New York, NY 10011.

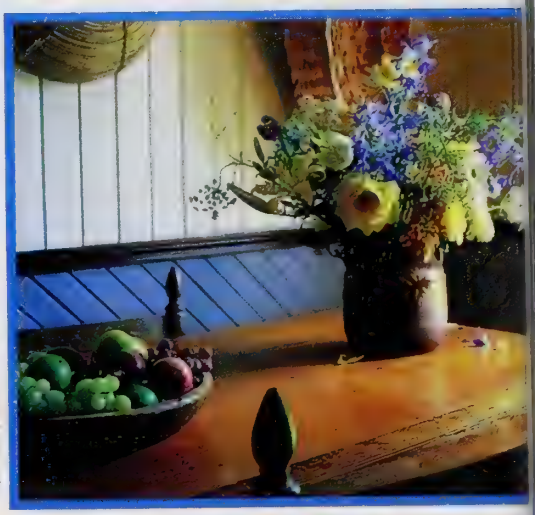


A NEW USE FOR AN OLD TRICK: add character to an ordinary house with architectural detail. In this country-style kitchen/breakfast room *(above right and page 47)* Ms. Newland used ready-made paneling for a rustic effect. But it's made more sophisticated by placing the lower part on a diagonal and painting it blue. The stained wood chair rail separating the paneling serves to define both.

PROFESSIONALS KNOW THE SECRET OF SUCCESS IS TO carry a mood all the way. So, for a corner in his living room *(left and page 55)* artist Robert Jackson designed this neo-Gothic table, painted it blue and added an old Gothic-style chair. Consider having furnishings made by a carpenter or craftsman to complete your own personal vision of home if what you seek has not turned up in country stores or flea markets.

"WATCH FOR A REVIVAL OF NEOCLASSIC DECORATION, from furniture and portrait busts to ornaments," says designer William Diamond. He was overjoyed to spot a series of these medallions *(right and pages 40 to 43)* in a Greek Revival room of a house being demolished and bought them all. "Neoclassic plaster ornaments like these are almost impossible to find," he adds, "and I don't know of any reproductions." Note the unusual coral background that heightens the relief. Although neoclassic style may look stark when used to do an entire room, it provides a slight (often welcome) restraint in an exuberant mix of styles, as here. ■

—PHYLLIS BARTLETT





ENTERTAINING PLUS

By SARAH BELK and BEVERLY McGUIRE



KAREN SCHULD

HOT ITEM

From Michael McLaughlin, co-owner and chef of The Manhattan Chili Co., comes his *Southwest American Cookbook* (Crown Publishers, Inc., $9.95)—*the* sourcebook for regional innovations. Chicken salad with salsa mayonnaise *(above)* serves as a spirited example: Toss shredded poached chicken with salsa mayonnaise *(recipe follows)*, chopped celery and scallions. Serve on corn tortillas spread with guacamole and garnish with diced tomato or your favorite salsa fresca. Salsa mayonnaise: In a food processor, combine 3 large room temperature egg yolks, 1/4 cup fresh lime juice, pinch salt, 1/4 cup chili paste* (or 3 finely chopped pickled jalapeño peppers), one 14-ounce can Italian plum tomatoes, drained and crushed; process until smooth. With motor running drizzle in 1 cup each vegetable oil and olive oil.
*See Product Information for mail-order sources.

TEMPTATIONS

BAGEL IN BLOSSOM

This floral centerpiece in-the-round stems from a giant cinnamon-raisin bagel. This new way of embellishing breakfast in bed or the boardroom was dreamed up by Sura Kayla Design, 115 W. 28th St., New York 10001; (212) 714-2216.



EDWARD ATMAN



KAREN SCHULD

PLATES DU JOUR

Artisan-designer Bill Goldsmith harnesses his creative energies to a traditional form: He has reinterpreted the romantic Limoges patterns of France in bold American fashion with 10 new china designs. Goldsmith has styled the collection, from florals to the purely graphic, to be mixed and matched, thus tabling the old custom of one pattern per dinner. "Potpourri" *(left)* contributes to the variety; available at Henri Bendel, New York, and Stanley Korshak, Dallas. ■

FOR MORE DETAILS, SEE PRODUCT INFORMATION



We make the best potatoes better by tearing them to shreds.

The better the potato, the better the Hash Browns. Naturally, Ore-Ida Hash Browns are made from big, Ore-Ida Russet Burbank potatoes. They're shredded in long even strands and packed into patties to cook up crisp and golden outside, tender and meaty inside.

Ore-Ida regular Hash Browns, Golden Patties® for your oven, and savory Cheddar Browns.™ Bite after bite, package after package, year in and year out, you can count on Ore-Ida. It's the best potato taste money can buy.



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FOUR-STAR SIMPLE DINNERS



The freshest approach to entertaining: one totally satisfying soup, pasta or innovative sandwich accompanied by salad, bread and wine ►



Six star cooks present their one-act hits

Meat, potatoes and two vegetables may constitute the standard American menu, but often it is more than people really want to eat. Memorable meals are not necessarily the largest or most complex; frequently it is that "perfect little omelet we had in Bordeaux" or "the homemade Boston baked bean dish Grandmother made" that creates gustatory memories. Of course, there are occasions that demand a certain degree of pomp, but relaxed entertaining has become a way of life, and casual gatherings—rather than the formal dinner party—are the norm.

We've combed some of our favorite new cookbooks and extracted recipes we think you'll want to incorporate into your own repertoire. New dishes have the ability to surprise as well as stimulate and do wonders to alleviate the midwinter blahs.

Curried chicken chowder *(previous page)* from cookbook author Bernard Clayton, Jr., is enriched with cream, enhanced by a dash of sherry and brimming with barley and mushrooms. Serve with crusty rolls and a glass of dry, sparkling Chenin Blanc or a California Zinfandel.

Seppi Renggli, chef at New York's The Four Seasons, concocted the ultimate ham and cheese sandwich, composed of sliced poached pears, Canadian bacon, Brie and a sprinkling





Seppi Renggli's pear, Canadian bacon and Brie sandwich from *The Ideal Cheese Book*, with arugula salad *(top left)*; Marcella Hazan's pasta with goat cheese pesto from *Marcella's Italian Kitchen (above)*; Wolfgang Puck's fish soup from *The Wolfgang Puck Cookbook (left).*





of cayenne. The sweet-salty-spicy sensations marry in perfect harmony.

Pasta with goat cheese pesto is one of cooking teacher Marcella Hazan's recent innovations. A classic pesto—sans Parmesan—plus mashed chèvre has a distinctive tangy taste. Serve with a robust Chianti.

The Provençal-style fish soup from Los Angeles chef Wolfgang Puck is a cheery reminder of sunny southern climes. Pour a dry white Côtes du Rhone or a dry rosé from Provence.

You can always count on farinaceous foods to calm and comfort—even on the darkest winter nights. San Francisco chef Jeremiah Tower's risotto with prawns, leeks and radicchio *(above)* is guaranteed to warm the soul. Serve with a California Chardonnay or an Italian Dolcetto.

"Pizza," says Wolfgang Puck, "is one of the most sociable of foods." This chef's version combines three cheeses, Black Forest ham and sautéed eggplant slices. Serve with a Spanish Rioja or a California Zinfandel.

Cabbage dishes have a peasantlike personality, yet Felipe Rojas-Lombardi's chicken cabbage soup is simple and light, rustic, but not filling. Serve with whole-grain bread and a Chianti or Rioja.

Finish any of these meals by placing a giant chocolate bar or oversized cookie on the table so everyone can break off chunks.■ —SARAH BELK

Photographer MICHAEL SKOTT

RECIPES BEGIN ON PAGE 89



Jeremiah Tower's risotto with prawns and radicchio *(top left)*; Wolfgang Puck's three-cheese pizza with ham and eggplant, from *The Wolfgang Puck Cookbook (above)*; Felipe Rojas-Lombardi's chicken and cabbage soup, from *Soup, Beautiful Soup (left)*.

WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER

Serving Vodka With Style

We like to drink and serve vodka the traditional Russian way: straight up and icy cold. The contrast between the smooth, icy liquid and the fiery aftertaste is a great taste sensation.

For parties we keep the vodka cold by freezing the bottle in an ice mold and then serving it coated in ice. Here's how to do it: 1) Place the bottle in any tall cylindrical plastic container or half-gallon milk carton. 2) Pour water up to the neck of the bottle and insert decorative leaves if desired. 3) Stand in the freezer until the water is completely frozen. 4) Run cool water on the container to loosen the ice block. 5) Set the ice-coated bottle on a tray or plate and wrap a pretty napkin around it so your guests can pour easily.

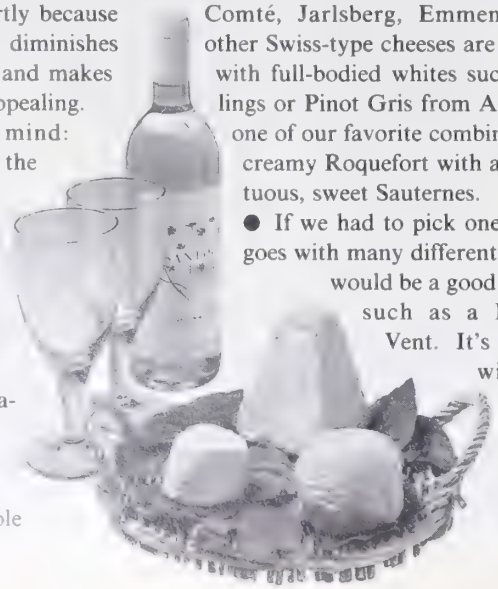


KAREN SCHULD

WINE & CHEESE: WHAT GOES WITH WHAT

Buy on apples, sell on cheese," is what wine merchants say. What it means is that a wine sipped after a bite of apple reveals its flaws, but a wine sipped after cheese tastes better than it is. Why? It's partly because of the protein in cheese, which diminishes the tannin in young red wines and makes them taste softer and more appealing. Keep these basic rules in mind:

- The more intensely flavored the cheese, the more intensely flavored the wine must be. So serve strong cheeses such as Pont L'Evêque or Italian Gorgonzola with rustic, emphatic red wines such as Côtes du Rhones or Barberas.
- Pungent cheeses mask the flavors of fine wines. With a fine old Bordeaux or Burgundy, we serve a very mild cheese, such as a Chaource or a triple crème such as Explorateur or Saint-André.
- It's a myth that only red wines go with cheese. Goat cheeses go particularly well with crisp, acidic Sancerres or California Fumé or Sauvignon Blancs. Gruyère, Comté, Jarlsberg, Emmentaler and other Swiss-type cheeses are wonderful with full-bodied whites such as Rieslings or Pinot Gris from Alsace. And one of our favorite combinations is a creamy Roquefort with a rich, unctuous, sweet Sauternes.
- If we had to pick one wine that goes with many different cheeses, it would be a good Beaujolais such as a Moulin-à-Vent. It's delightful with many cheeses, especially Brie and Camembert.



WINES FOR SIMPLE WINTER MEALS

Soul-satisfying stews, thick meal-in-a-bowl soups wafting a fragrance of garlic, creamy fricassees and rich, filling risottos—all these simple, hearty one-dish meals are making a comeback, in restaurants as well as homes. Meals like these remind us of the virtues of simplicity, especially when it comes to choosing a wine. For this kind of meal we pick a wine that can be served throughout the meal, a wine that has enough gutsy flavors to stand up to flavorsome foods.

Here are a half-dozen favorites culled from our recent tastings that we highly recommend. Whites: 1984 Christian Brothers Napa Valley Chardonnay (about $9), 1985 Robert Pecota Sauvignon Blanc (about $10), 1985 Kendall-Jackson Monterey Johannisberg Riesling (about $8.50). Reds: 1983 DeLoach Russian River Zinfandel (about $9), 1980 Contino Rioja Reserva (about $11), 1982 Château Vignelaure (about $7).■

MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

The following one-dish meals are examples of how to convert traditional recipes usually cooked on top of the range or in the oven to microwave cooking. By following these few basic rules, you can convert some of your favorite recipes easily:

1. Begin by choosing a microproof dish slightly larger than the dish or saucepan you would use for conventional cooking.

2. Reduce the amount of liquid in the recipe by about one-third. Check once or twice during cooking and add additional liquid if necessary.

3. Season with a light hand and adjust seasoning before serving if necessary. (This is particularly important when using hot spices such as cayenne.)

4. Cover dishes just as you would if cooking by a conventional method.

5. Stir food or turn dish periodically to ensure even cooking.

6. Reduce cooking time by about one-third. Check, and cook longer if necessary.

SAFFRON CHICKEN

- **3-1/2** to 4-pound broiler/fryer chicken, cut into 8 pieces
- Salt, freshly ground pepper
- Paprika to taste
- **2** tablespoons vegetable oil
- **3** tablespoons virgin olive oil
- **1/2** pound mushrooms, sliced
- **1** large Spanish onion, chopped
- **2** cloves garlic, minced
- **1/2** cup chopped celery
- **1/2** cup thinly sliced carrots
- **1** can (28 ounces) plum tomatoes, coarsely chopped, juice reserved
- **2** tablespoons chopped fresh parsley
- **1-1/2** teaspoons chopped fresh thyme or 1/2 teaspoon dried thyme
- **1/2** teaspoon saffron threads, crushed
- **2** tablespoons all-purpose flour
- **3/4** cup dry white wine
- **1** medium bell pepper, seeded and cut into thin strips
- **3** cups hot cooked rice, to serve
- pimento-stuffed green olives, sliced, to garnish (optional)

☐ Season chicken pieces with salt, pepper and paprika.

☐ Heat vegetable oil in large skillet on top of stove. Add chicken and cook until browned on all sides. Remove chicken, drain on paper towels and set aside. (Or brown chicken on a browning dish in microwave oven, following manufacturer's instructions.)

☐ Place olive oil, mushrooms, onion, garlic, celery and carrots in 4-quart microproof casserole and stir well. Cover and microcook on high 8 minutes, stirring after 4 minutes. Add tomatoes with their juice, parsley, thyme and crushed saffron. Stir until well combined.

☐ Place flour in 1-cup measure. Add wine slowly, stirring until smooth. Pour into casserole and stir until well blended. Cover and microcook on high 10 minutes, stirring after 5 minutes.

☐ Add reserved chicken, placing thickest part of chicken at outer edge of dish. Spoon sauce over chicken to cover completely. Cover and microcook on high 15 minutes, stirring after 7 minutes. Stir in pepper strips. Re-cover and microcook on high 8 to 10 minutes or until chicken and vegetables are tender. Let stand 10 minutes. Serve over hot cooked rice and garnish with sliced olives if desired. Serves 6.

CALDO VERDE
(Portuguese Sausage and Kale Soup)

- **3/4** pound linguiça, chorizo or other garlic-flavored smoked sausage
- **1/2** pound fresh kale
- **1/4** cup virgin olive oil
- **1** large Spanish onion, chopped
- **2** large cloves garlic, minced
- **4** medium potatoes (about 1-1/4 pounds), peeled and diced
- **1** teaspoon salt (optional)
- **1** cup shredded cabbage
- Freshly ground pepper to taste
- Warm corn bread, to serve

☐ Prick sausage in several places with point of sharp knife. Place in 1 to 1-1/2-quart microproof dish and add enough water to cover. Cover dish and microcook on high 8 minutes or until water comes to a boil. Decrease power to medium (50 percent power) and microcook 7 minutes. Remove sausage and drain on paper towels, discarding cooking liquid. Cut sausage into 1/4-inch-thick slices and set aside.

☐ Rinse kale under cold water and shake off excess water. Strip leaves from stems and discard stems. Gather leaves and shred as thinly as possible. Set aside.

☐ Place olive oil, onion and garlic in 4-quart microproof casserole. Stir well, cover and microcook on high 4 minutes. Add diced potatoes and salt and stir. Re-cover and microcook on high 5 minutes. Add 4 cups very hot water, stir, re-cover and microcook on high 20 to 25 minutes or until potatoes are very soft, stirring after 15 minutes. Leave mixture in casserole and mash with potato masher or back of large wooden spoon.

☐ Add reserved kale and sliced sausage, cabbage and pepper. Stir well, re-cover and microcook on high 14 to 16 minutes or until vegetables are tender.

☐ Ladle into bowls and serve with warm corn bread. Serves 4 to 6.

Note: The flavor of the soup will improve if the soup is prepared at least 1 day in advance. If the soup thickens, add water when reheating. Reheat, covered, in microwave oven on medium-high (75 percent power) 3 to 5 minutes or until heated through.■

Note: All recipes tested in a 625-watt oven. If the wattage of your oven is lower, additional cooking will be necessary.



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QUICK COOK

There is a resurgence of interest in the foods of the South. Many of the dishes are really quite simple and easily adapted for quick meals. Here is an easy menu that can be used for everyday cooking, or dressed up on silver trays with garnishes of watercress and chervil for more formal entertaining. Recipes serve four.—MARTHA STEWART

SKILLET CHICKEN WITH SPINACH

2 small chickens (about 2-1/2 pounds each)
12 tablespoons unsalted butter
1-1/2 pounds fresh spinach, washed and stemmed
Salt, freshly ground pepper

☐ Using very sharp knife remove backbones, breastbones and cartilage from each chicken. Cut chickens in half and remove ribs carefully, keeping breast halves intact.

☐ Melt butter in large skillet over medium heat and add the chicken, skin-side down. Cook uncovered 15 minutes until chicken is golden, then turn over and continue cooking uncovered 20 to 25 minutes.

☐ In a large steamer steam spinach until just wilted. Drain, and place on platter. Top with chicken and season with salt and pepper. Serve immediately. Serves 4.

GRITS WITH WHITE CHEDDAR

3/4 cup quick grits
1/2 teaspoon salt
2 eggs, beaten
1 cup grated white Cheddar cheese
1/4 cup chopped scallion
4 tablespoons unsalted butter, room temperature
Freshly ground pepper

☐ In medium saucepan bring 3 cups water to boil. Stir in grits and salt and cook 2-1/2 to 5 minutes, until tender.

☐ In bowl combine beaten eggs, cheese and onion. Stir into hot grits. Add butter and pepper to taste and mix well. Serve hot.



BLACK-EYED PEA SALAD

2 16-ounce cans black-eyed peas, rinsed and drained
2 scallions, cut into 1/4-inch pieces
1 red bell pepper, seeded and finely chopped
1/2 green bell pepper, seeded and finely chopped
1/4 cup chopped fresh parsley
1/4 cup finely chopped fresh chervil, optional
1 clove garlic, finely minced
1/2 cup olive oil
3 tablespoons red wine vinegar
1 to 2 tablespoons whole-grain mustard
1 fresh jalapeño pepper, very finely minced
Salt, freshly ground pepper

☐ In salad bowl combine scallions, peas, red and green peppers, parsley, chervil and garlic.

☐ In separate bowl whisk together oil, vinegar, mustard, jalapeño pepper and salt and pepper to taste. Toss together with salad and serve immediately.

RASPBERRY COBBLER

2 cups all-purpose flour
1 teaspoon salt
1/2 cup shortening
2 10-ounce packages frozen raspberries in light syrup, defrosted
1/2 cup sugar
1 tablespoon cornstarch
2 tablespoons butter

☐ In bowl combine flour and salt. Cut in shortening until mixture resembles coarse meal. Add 1/3 to 1/2 cup ice water, a few drops at a time, lightly pressing pastry together. Wrap and chill in freezer 3 to 5 minutes.

☐ Drain berries, reserving 1/4 cup syrup. In cup mix cornstarch with reserved syrup. In bowl combine berries, sugar and syrup mixture.

☐ Divide pastry in half. Roll each portion into a 10-inch round. Place one round in an unbuttered 9-inch pie plate. Top with berry mixture, dot with butter and cover with remaining pastry. Seal edges and pierce top with fork. Bake in preheated 425° oven 45 minutes or until juices are bubbly. Serve warm with heavy cream.■

FOUR-STAR SIMPLE DINNERS

Continued from page 85

CURRIED CHICKEN CHOWDER

- **1 3-pound chicken, quartered**
- **1 cup finely chopped carrots**
- **1 cup thinly sliced celery (leaves included)**
- **1 medium onion, peeled, quartered and studded with cloves (1 clove per quarter)**
- **1 tablespoon plus 1/2 teaspoon salt**
- **1 bay leaf**
- **1/2 cup uncooked barley**
- **2 cups thinly sliced carrots**
- **3 tablespoons butter**
- **1 cup thinly sliced mushrooms**
- **1 tablespoon finely chopped shallots**
- **3 tablespoons all-purpose flour**
- **1/2 teaspoon curry powder (or more, to taste)**
- **1/4 cup dry sherry**
- **1 cup light cream**
- **Avocado slices, to garnish**

☐ Place chicken, chopped carrots, celery, onion, 1 tablespoon salt and bay leaf in 4-quart saucepan and cover with water. Bring to boil, cover and simmer over low heat until chicken is tender, about 1 hour. Discard skin and bones. Cut meat into 1/2-inch cubes and reserve.

☐ Strain stock into bowl; reserve vegetables and discard cloves and bay leaf. Spoon fat from surface of stock and discard it.

☐ In food processor puree reserved vegetables with 1 cup of the stock.

☐ In large saucepan bring remaining stock to boil. Stir in barley. Simmer uncovered until tender.

☐ Stir in vegetable puree and the sliced carrots. Bring to boil, reduce heat and simmer uncovered 30 minutes.

☐ In small skillet heat butter until it foams. Stir in mushrooms and shallots and cook 3 minutes. Stir in flour, 1/2 teaspoon each salt and curry powder, and cook over low heat 3 minutes more.

☐ Stir mushroom mixture into chicken stock and simmer uncovered 15 minutes. Stir in reserved chicken pieces, sherry and cream, and heat through until hot and steaming, about 3 minutes. Pour into bowls and garnish with avocado. Serves 8. From *The Complete Book of Soups and Stews* by Bernard Clayton, Jr. copyright © 1984. Reprinted by permission of Simon & Schuster, Inc.

PEAR, BRIE AND CANADIAN BACON SANDWICH

- **4 firm, ripe pears, peeled, cored and halved (retain stems)**
- **2 cups dry white wine**
- **1-1/2 cups sugar**
- **8 slices good quality white bread (or use French bread, hallah or brioche), toasted**
- **3 tablespoons unsalted butter**
- **12 ounces Canadian bacon, sliced**
- **1 pound Brie, sliced into 1/8-inch slices**
- **Cayenne pepper**

☐ Poach pears: In saucepan bring wine, 2 cups water and sugar slowly to a boil. Add pears and simmer until just tender, about 10 minutes. Drain and cool.

☐ Starting at bottom of each pear half and moving toward stem, cut parallel slices about 1/8 inch apart; leave attached at stem end. Turn each half slightly to fan out.

☐ Spread toast lightly with some of the butter and set aside.

☐ In skillet heat remaining butter and sauté bacon until hot. Drain.

☐ Place toasts buttered side up on baking sheet. Place a few slices bacon on each; top with pear halves (letting stem end show slightly) and several slices of Brie. Sprinkle with cayenne and place under broiler until Brie is bubbly, about 2 minutes. Serve immediately. Serves 8. Recipe courtesy of chef Seppi Renggli of The Four Seasons in New York.

TAGLIOLINI WITH GOAT CHEESE PESTO

- **1-1/2 cups fresh basil, washed and dried well**
- **1-1/2 tablespoons chopped garlic**
- **3 tablespoons pine nuts**
- **Pinch salt**
- **1/3 cup extra-virgin olive oil**
- **4 tablespoons creamy goat cheese**
- **Freshly ground pepper**
- **1 pound tagliolini (or other thin noodles)**

☐ In food processor chop basil, garlic, pine nuts and salt. Add oil and process until creamy. Transfer to serving bowl and add goat cheese and pepper. Mash cheese into pesto with fork until incorporated. Season to taste with salt.

☐ In large saucepot cook pasta in boiling salted water until al dente. Add a tablespoon or two of cooking water to sauce. Drain pasta and toss immediately with sauce. Serves 4 to 6. From the book *Marcella's Italian Kitchen* copyright © 1986 by Marcella Polini Hazan and Victor Hazan. Reprinted by permission of Alfred A. Knopf Inc.

(Continued on page 90)

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FOUR-STAR SIMPLE DINNERS

Continued from page 89

FISH SOUP

- 1/4 cup extra-virgin olive oil
- 3 pounds fish bones, such as red snapper, sea bass or halibut
- 2 medium onions, peeled and sliced
- 2 carrots, peeled and sliced
- 10 cloves garlic, peeled
- 2 stalks fennel, sliced
- 10 ripe tomatoes, sliced
- 1 stalk celery, sliced
- 1 large potato, peeled and sliced
- 1 pound medium shrimp or fish filets (optional)
- 2 cups dry white wine
- Large pinch saffron threads
- 2 to 3 sprigs fresh thyme
- 1/2 bunch fresh basil, chopped
- 3 to 4 cups light fish stock or water, to cover
- 2 tablespoons Pernod or other anise-flavored liqueur
- Salt, freshly ground pepper
- Cayenne pepper
- 3 small lobsters
- 12 1/2-inch slices French bread, lightly toasted
- Rouille sauce (*recipe follows*)

☐ In large stockpot heat olive oil over low heat. Add fish bones and simmer covered until flesh flakes from bones. Add vegetables (and any shells from shrimps), cover and simmer until vegetables are tender, about 10 minutes.

☐ Deglaze with wine; stir in saffron and herbs.

☐ Add fish stock or water and simmer uncovered 1 hour. Discard bones and shells. Pour soup into food processor and puree. Press through a sieve set over a clean stockpot. Stir in Pernod and season to taste with salt, pepper and cayenne. (*Note:* Soup should be full-bodied. If too weak, reduce over low heat to concentrate flavor.) Skim oil from soup and stir into rouille.

☐ Bring soup to boil. Add shellfish and fish filets, if used, one variety at a time. Simmer until fish and shellfish are just cooked through. (*Note:* Lobsters will take about 10 minutes; shells should be bright red. Medium shrimp will take 3 to 4 minutes, and filets 1 to 7 minutes, depending on thickness.) Remove fish and shellfish with slotted spoon. Set aside and keep warm.

☐ To serve, brush each crouton with some of the rouille and place one in each heated soup bowl. Divide shellfish and fish evenly among bowls and ladle on hot soup. Serve immediately with additional rouille. Serves 6 to 8. Excerpted from the *Wolfgang Puck Cookbook* by Wolfgang Puck. Copyright © 1986 by Wolfgang Puck. Used with permission of Random House, Inc.

ROUILLE SAUCE

- 2 egg yolks, room temperature
- 3 to 4 cloves garlic, finely minced
- 1 tablespoon Dijon-style mustard
- 1/4 teaspoon dried red chili flakes
- 1 cup olive or almond oil
- 1/4 teaspoon saffron threads
- 3 to 4 tablespoons fish soup (*see recipe, above*)
- Freshly squeezed lemon juice
- Salt, freshly ground pepper

In bowl combine egg yolks, garlic, mustard and chili flakes. Add the oil in a slow steady stream until sauce begins to emulsify. Add remaining oil in thin stream until completely incorporated. Add saffron. Thin sauce with fish soup and season to taste with lemon juice, salt and pepper. Excerpted from the *Wolfgang Puck Cookbook* by Wolfgang Puck. Copyright © 1986 by Wolfgang Puck. Used with permission of Random House, Inc.

RISOTTO WITH PRAWNS

This is a basic risotto recipe. Its potential garnishes are almost endless—peas or asparagus, parboiled and added at the last minute; radicchio chiffonade put in raw with the prawns or even thrown on top of the hot risotto to wilt; cooked artichokes or leeks *(as shown on page 85)*; ancho chili butter; black bean sauce or flavored aioli drizzled on top. But never add cheese to a seafood pasta or risotto, as it tends to make the seafood taste old or spoiled.

- 2 tablespoons olive oil
- 32 prawns, shelled (reserve shells)
- 8 cups fish stock (or substitute 3 cups bottled clam juice and 5 cups water)
- 8 tablespoons unsalted butter
- 2 leeks, trimmed, washed and julienned
- 1 large onion, peeled and finely chopped
- 2 cups Arborio rice
- 1 tablespoon finely chopped garlic
- Salt, freshly ground pepper
- 1 small head radicchio, washed and cut into fine strips, optional

☐ Heat oil in large skillet. Add prawn shells and sauté, stirring constantly, for 5 minutes. Spoon off as much oil as possible and add fish stock (or clam juice and water). Simmer 30 minutes. Strain into saucepan, discard shells and skim oil from surface of stock.

☐ Heat 2 tablespoons butter in medium skillet. Add leeks and cook, stirring occasionally, over low heat until tender, about 15 to 20 minutes.

☐ In large, heavy saucepan, melt 2 tablespoons butter over medium-low heat. Add onion and cook 5 minutes, or just until translucent. Add rice and sauté over medium heat until the rice is well coated with butter, about 5 minutes.

☐ Add one cup broth and cook over medium heat, stirring constantly, until all the broth is absorbed. Continue in this manner until all the broth has been used and rice is just tender, about 15 minutes. Add prawns and garlic and continue cooking until prawns are opaque in center, 5 to 7 minutes.

☐ Stir in leeks and season to taste. Stir in remaining butter until incorporated. Sprinkle radicchio on top. Serve hot. Serves 4. Adapted from the book *Jeremiah Tower's New American Classics* by Jeremiah Tower. Copyright © 1986 by Jeremiah Tower. Reprinted by permission of Harper & Row, Publishers, Inc.

BLACK FOREST HAM AND GOAT CHEESE PIZZA

- Pizza dough (*recipe follows*)
- 2 tablespoons extra-virgin olive oil
- 1 teaspoon dried red chili flakes
- 1 cup grated Italian fontina cheese
- 2 cups grated or sliced mozzarella cheese
- 2 baby Japanese eggplants, sliced lengthwise into 1/4-inch slices and sautéed in olive oil until golden brown
- 4 ounces Black Forest ham, julienned
- 1 cup cubed goat cheese
- 1 bunch fresh basil, chopped
- Basil sprigs to garnish

☐ Prepare dough as directed. Working with one quarter of dough at a time on a floured board, roll or stretch into a 7- to 8-inch circle. Brush with olive oil and sprinkle with chili flakes, fontina and mozzarella. Top with eggplant, ham, goat cheese and chopped basil.

☐ Bake on floured baking sheet (or slide onto pizza stone) in preheated 500° oven 10 to 12 minutes or until cheese is bubbling. Remove and serve garnished with basil sprigs. Makes 4 individual pizzas. Excerpted from the *Wolfgang Puck Cookbook* by Wolfgang Puck. Copyright © 1986 by Wolfgang Puck. Used with permission of Random House, Inc.

PIZZA DOUGH

- 2 tablespoons olive oil
- 1 tablespoon honey
- 1 teaspoon salt
- 1 package active dry yeast
- 3 cups all-purpose flour

☐ In small bowl combine 3/4 cup cool water, olive oil, honey and salt. Mix well.

☐ In another small bowl or measuring cup, dissolve yeast in 1/4 cup warm water and let proof 10 minutes.

☐ Place flour in food processor. With motor running, slowly pour in honey mixture, then the dissolved yeast. Process until dough forms ball on blade. Sprinkle on more flour if dough is too sticky.

☐ Knead dough on floured surface 10 minutes until smooth and elastic. Set aside in buttered bowl, covered, 30 minutes.

☐ Divide dough into 4 equal parts. Roll each piece into smooth tight ball, cover with damp towel and refrigerate.

☐ One hour before baking, remove and let dough come to room temperature. Makes four 8-inch pizza crusts. Excerpted from the *Wolfgang Puck Cookbook* by Wolfgang Puck. Copyright © 1986 by Wolfgang Puck. Used with permission of Random House, Inc.

CHICKEN-CABBAGE SOUP

- 3 tablespoons olive oil
- 2 medium-large yellow onions, peeled and chopped (about 2 cups)
- 2 cloves garlic, minced
- 1 bay leaf
- 2 cups peeled, seeded and chopped fresh plum tomatoes
- 1 head green cabbage, cut carefully into 8 wedges (keep core intact to retain shape)
- 7 cups chicken stock
- 1-1/2 pounds chicken, skinned and boned
- 1/2 to 2 teaspoons kosher salt
- 1/4 cup chopped Italian parsley and 1/4 cup julienned basil leaves, to garnish

☐ In stockpot heat 1 tablespoon oil over medium heat. Cook onions, stirring frequently, 5 minutes or until translucent. Add garlic, bay leaf and tomatoes. Lower heat and cook, stirring frequently, 10 minutes or until thickened.

☐ Add cabbage wedges. Add 5 cups stock and bring to boil. Lower heat and simmer, partially covered, 10 minutes or until barely tender.

☐ In large skillet heat remaining 2 tablespoons oil and brown chicken breasts over high heat. Transfer chicken to pot and add remaining stock and salt to taste (amount will depend on saltiness of stock). Bring to boil, lower heat to a simmer and poach chicken 3 minutes. Remove chicken breasts, cut or shred each into 8 pieces and keep warm. Season broth to taste.

☐ To serve, divide the chicken and cabbage wedges among 8 heated soup bowls. Ladle on hot soup and garnish with parsley and basil. Serves 8. Excerpted from the book *Soup, Beautiful Soup* by Felipe Rojas-Lombardi. Copyright © 1985 by Felipe Rojas-Lombardi. Used with permission of Random House, Inc. ■

DECORATING & DESIGN: ROUND-TABLE INTERVIEW

Continued from page 12

PB: Decorating today emphasizes a rich and lavish style. The handwork alone can drive costs up beyond what a client can afford, so it's up to decorators to put handwork and elaborate trimmings where they'll do the most good.

HB: Is there an equation between your clients' ages and their budgets?

BW: Age isn't so much the issue as having appreciation and knowledge.

PB: Most of my clients are pretty much my age. They want things they'll have the rest of their lives—investment buying, so to speak.

SZG: I don't think you ignore the status aspects of age, though. In fact, the desire for a more classic look, which I think comes with age and understanding, is making me do total makeovers for clients.

AE: The traditional style we're producing now is really a total change for many of my clients, too. They are willing to start all over again, go through the whole redecorating process to get that look. Antiques and inherited things are taking prominence once again.

SZG: I sense the strong emphasis on traditional style as a longing for security.

PB: It's all a part of this return to an appreciation for fine craftsmanship and what it does for a home. There are so many different ways to use the distinctiveness of craftsmanship to get an individual result.

HB: Where do you see the change in your work stemming from?

AE: It's in the range of projects. The stretch is very great. On one side there's the bold, contemporary style, and on the other a traditional look with all the inherited trimmings. I enjoy the contrast between the two very much.

SZG: Distilling and refining while still staying fresh is a big challenge. But there's also a pride in the fact that your clients can identify the "look" you've worked so hard to make your own.

PB: Guiding clients forces me to clarify my vision, helping them helps me visualize.

BW: Every decorator has her own point of view. I constantly ask myself what is contributing to a successful room . . . is it color, light, arrangements, collections, anything tangible at all? Each case is so special. I just think it's marvelous that the real skill of decorating is coming back into its own again.■

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AT HOME WITH ANTIQUES

Continued from page 28

Most manufacturers affixed labels or calling cards inside the lids of boxes they made. Any label or fragment that you find today would help date and authenticate a box. Some bandboxes were made to accompany the purchase of such items as men's top hats and large fancy combs worn by women in the 1830s. Other boxes were purchased for travel purposes—they customarily sat on travelers' laps—and each might have included a drawstring bag of heavy cotton that acted as a handle. A box and bag would be an exceptional double find for a modern collector. Young women often bought a set of bandboxes in varying sizes for their trips: a large one for carrying hats, linens and dresses; a medium-size box for gloves, laces, ruffles and ribbons; and a miniature box for trifles and jewelry.

The best-documented and most desirable bandboxes were crafted by Hannah Davis in Jaffrey, NH, between 1825 and 1855. Hannah Davis's boxes were made of wood, covered in hand-blocked wallpaper—often with repeated blue floral patterns—and lined in newspaper pages saved for her by neighbors. Newsprint lining is another excellent clue in dating boxes.

In their time bandboxes were considered affordable luxuries, for most were priced between 12 cents and a dollar. Nineteenth-century women often bought several boxes in varying sizes to satisfy all their travel and storage needs. Today's prices for antique boxes range from $25 to $1,200, depending on size, shape, condition, labels and rarity of paper pattern.

However, "bandboxes in good condition are increasingly hard to find," laments Suzanne Feldman, who now acquires but one or two a year for her antiques shop in Lakeville, Conn. As with many examples of folk art, bandboxes' scarcity and popularity have resulted in the re-creation of a cottage industry that produces carefully crafted new boxes in the spirit and tradition of old ones. Pat Ross, owner of the antiques shop Sweet Nellie in New York, sells bandboxes made by Berta Montgomery, who uses vintage wallpapers from the 1920s, '30s and '40s to cover her pasteboard boxes, each of which she signs and dates. Sweet Nellie sells the boxes for $75.

(Continued on page 97)

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AT HOME WITH ANTIQUES

Continued from page 91

Another bandbox maker is Susan Miller of Tenants Harbor, Me. Her boxes are covered in contemporary Victorian-style wallpapers, and the boxes are hand-sewn out of pasteboard and lined with authentic 19th-century newsprint. Judy Hadlock, owner of Old Town Crossing in Southampton, NY, sells Miller boxes, among others, and finds "bandboxes a romantic way to solve a storage problem. Boxes this pretty make you want to be neat."

Whether they are reproductions or antiques, bandboxes make wonderful decorating accents. Clusters of miniature boxes on shelves or in open cupboards are a visual delight. Large boxes can be displayed on tabletops—like baskets, china bowls and picture frames—or on dressers, blanket chests or bedside tables. One collector may stack several boxes in the corner of a room; another might set her collection on a high shelf—the boxes almost touching the ceiling—to form a three-dimensional border.

For anyone who collects bandboxes, it is the romantic notion of these boxes that has lasting impact. They are fragile; they evoke a remote and distant era; and if they still contain a broken trinket, an inscription or date or a lingering fragrance, they have sentimental value. These are bonus rewards for the bandbox collector.■

Cynthia V. A. Schaffner, author-lecturer on antiques/folk art, curated "Folk Hearts" at the '85 Fall Antiques Show, New York.



TRAVEL: B&Bs IN BIG CITIES

Continued from page 37

York apartment to be cold and modern." One of her guests, a television rock star from Atlanta, took the attractive divorcée to every famous club in New York. She and her child were subsequently invited to Atlanta, and she still receives letters from her favorite lodgers.

One of the larger B&B establishments, spanning three floors in an apartment building just off Madison Ave., has hosted a television crew from Britain, 13 French employees of the firm that restored the Statue of Liberty, five photographers attending a convention, two wedding parties and a couple of Florida nurses en route to Russia for an exchange program. The fashion designer hostess has held spontaneous Thanksgiving Day dinner parties for foreign visitors, conducted whirlwind tours, and while I was there persuaded a night-club entertainer guest to provide a preview of his act, using the living room piano.

"Every once in a while someone turns up with whom you are very compatible," said another hostess. For instance, among recent guests to her Upper West Side brownstone were a California family with two teenagers whom her teenage daughter escorted on a city tour. And a couple of folksingers not only shared their hostess's interest in music but restrung her guitar.

"For me, it was like an actor finding the perfect part," says a former cabaret artist-turned-advertising man who shares a handsome Greenwich Village apartment with another bachelor and a steady stream of paying guests. "It's like having the best party in the world brought to you," he added, handing drinks around to me, to two Italian guests and to a wedding party dropping off the mother of the bride. "We are not here to amuse them; they are not here to amuse us, but how nice it is when it happens."

A B&B at its best can provide not just accommodation but a chance for adventure. You can experience a life-style totally different from your own, see another city through the eyes of a sophisticated resident, make new friends and, possibly, even meet a rabbit on roller skates.■

The convention and visitors bureaus in most major cities can provide the names, addresses and telephone numbers of local bed and breakfast reservations agencies. Those mentioned in this article are:

- Bed & Breakfast International/San Francisco, 151 Ardmore Rd., Kensington, CA 94707, (415) 525-4569;
- Bed & Breakfast/Chicago, Inc., PO Box 14088, Chicago, IL 60614, (312) 951-0085;
- Urban Ventures, PO Box 426, New York, NY 10024, (212) 594-5650.

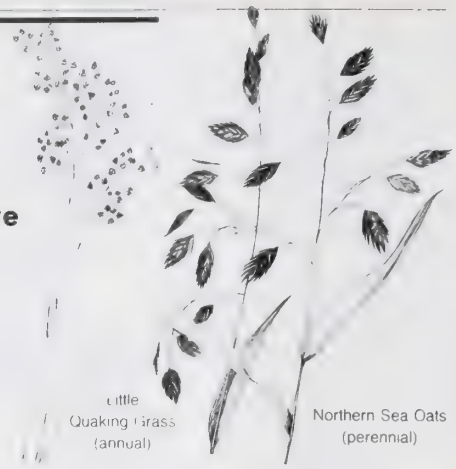
These agencies belong to a loose affiliation of about 25 B&B reservations services throughout the U.S. For a list of members, write to: Bed & Breakfast, The National Network, Box 4616, Springfield, MA 01101.

Mary Moore Mason is an international travel editor, writer and consultant currently based in New York. She has stayed in B&Bs in England, Ireland, Wales, Denmark, France and Turkey.

GARDEN GUIDE

JANUARY

Ornamental grasses can give you a natural garden that is easy to care for, a delight to live in



By KEN DRUSE

English borders with exotic and rare perennials took center stage a year or so ago. Now there's a new American style, in which soft sweeps of landscape-perennials grow, and ornamental grasses are the stars.

This is the newest look in garden design, and it takes inspiration from nature. It's an approach that can incorporate generous paved areas and swimming pools, but as the gardens on pages 74 to 79 show, the true purpose of outdoor living space—to soothe and restore the spirit—can come from magnificent horticulture.

Grasses have always been a part of the American home site; however, they were used in an unnatural way. Plants that normally grow two feet tall have been cut down to two inches for lawn. To keep the cut plants green, they are watered continually and generously fed. That makes them grow faster, so they require more mowing. The grasses' beautiful arching forms and downy, colorful seed heads are unfamiliar to most gardeners. Of course lawn is the best living surface to walk and play upon, but some modern homeowners are making do with less and are taking the grasses to their garden limits.

Tall single plants become sculptural accents. Medium-size varieties are used in mass plantings that meander like streams. Breezes set them waving in swirls that capture the drama and movement of water.

When you break the cycle of feeding and mowing, grasses become low-maintenance plants. Today's hybrids are clump-forming and their seeds are sterile so they do not spread. Being related to prairie plants, most enjoy full sun and average soil and water. If your soil is sandy and too dry, or clayey and too moist, incorporate humus-like material such as peat moss. The only other requirements are a yearly feeding in early spring with a slow-release balanced fertilizer such as a 20-20-20 preparation and a late-winter cutting. After the golden forms of dried grasses are enjoyed through the winter, the plants should be cut down to about two to four inches before new growth begins.

Grasses are native to all parts of our country, so there will certainly be some for your area. Hundreds of cultivated varieties are available, and more and more nurseries are offering them. The annual kinds with names like hare's-tail, quaking grass and cloud grass are easy to grow from seed and are best to cut for dried arrangements. A good one for a temporary mass planting is annual Pennisetum.

The perennial kinds for permanent landscape use are usually started from small plants made by division of mature stock. Try some in your garden this spring. Mail order nurseries (see Product Information) are offering them now.■

PERENNIAL GRASSES TO TRY:

Reed grass, *Calamagrostis epigejos,* 3 to 4 feet tall, USDA zone 5

Northern sea oats, *Chasmanthium latifolium,* 3 to 5 feet tall, USDA zone 5

Pampas grass, *Cortaderia selloana,* 12 feet tall, USDA zone 7

Purple love grass, *Eragrostis spectablis,* 18 to 24 inches tall, USDA zone 5

Plume grass, *Erianthus ravennae,* up to 14 feet tall, USDA zone 5

Blue fescue, *Festuca ovina* var. *glauca,* 6 to 12 inches tall, USDA zone 4

Giant eulalia grass, *Miscanthus floridulus,* 8 to 12 feet tall, USDA zone 5

Maiden grass, *Miscanthus sinensis* 'Gracillimus,' 6 to 8 feet tall, USDA zone 5

Zebra grass, *Miscanthus sinensis* 'Zebrinus,' 8 feet tall, USDA zone 5

Purple moor grass, *Molinia caerulea* 'Variegata,' 18 to 24 inches, USDA zone 5

Switch grass, *Panicum virgatum,* 4 to 6 feet tall, USDA zone 4

Fountain grass, *Pennisetum alopecuroides,* 3 to 4 feet tall, USDA zone 5

Crimson fountain grass, *Pennisetum setaceum,* 2 to 3 feet tall, USDA zone 7

Reed grass, *Phragmites australis,* up to 15 feet tall, USDA zone 4

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PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

●*Cover:* **Quilt and rug**—Thos. K. Woodard American Antiques & Quilts, 835 Madison Ave., New York 10021.

HB MARKETPLACE

●*Page 14:* **Mini black/white TVs** have brackets for under-cabinet mounting, optional battery pack—Brentwood Electronics (M), 256 W. Ivy Ave., Inglewood, CA 90302. **Camera** comes in gray, pink, purple, yellow, black; all with color accents—Le Clic Products Inc. (M), 468 Getty Ave., PO Box 5080, Clifton, NJ 07015; check stores or write. **Battery-operated clock** with plastic case #BTV-21 has five-year warranty—Città (M), 465 Meadow Circle, Greenwood, IN 46142. **Vacuum cleaners** in wine/red, pink, blue (seafoam green), white, almond—Sharp Electronics (M), 1 Sharp Plaza, Mahwah, NJ 07430. **Airflow teapot** in pink orchid—Hall China (M), East Liverpool, OH 43920; check major department and specialty stores or write manufacturer.
●*Page 15:* **L'tl Clippie fan** in assorted colors—Winnower World Wide, Inc. (M), 7461 Worthington-Galena Rd., Columbus, OH 43085. **Ice cream group:** Screwball built-in straw, Ice Breaker tall sundae glass, Straw Spoon long hook-on spoon, Chunky spoon, Ice Screamer sundae dish—Straight Lines (M), 411 W. Putnam Ave., Greenwich, CT 06830. **Shakers and dinnerware**—by American John Stymeist: large plate, $12; small plate, $8; bowl, $4; margarine bowl, $15; small teapot, $25; demitasse cup and saucer, $7 set—Lindt-Stymeist (M), 1420 62nd St., Emeryville, CA 94608; available in major department stores. **Typewriter** with one-touch interchangeable cassette-type daisy wheel—Brother (M), 8 Corporate Pl., Piscataway, NJ 08854; available in major stores. **Aqua beer pitcher**—Hall China (M), East Liverpool, OH 43920.

HB TODAY

●*Page 21: Fit to Print:* **Historic Homes of America collection**—Richard E. Thibaut Inc. (M), 706 S. 21st St., Irvington, NJ 07111. **Collier Campbell's Carte Blanche Collection of fabrics**—P/Kaufmann (M), 261 Fifth Ave., New York 10016. *Forecasting:* **Art Line by EGE area rugs**—For more information and stores near you contact Einstein Moomjy (R), 526 Route 17, Paramus, NJ 07652, (201) 265-1100. Sandwiches extraordinaire: **Arcadia,** 21 E. 62nd St., New York 10021, (212) 223-2900; **Morgans Bar,** 237 Madison Ave., New York 10016, (212) 689-7401; **Cafe Fanny,** 1603 San Pablo Ave., Berkeley, CA 94702, (415) 524-5447.
●*Page 22: Fashioning A Frame:* **Wallpaper trim**—Osborne & Little (T), 979 Third Ave., New York 10022. *Art Movement: Je Suis Le Cahier: The Sketchbooks of Picasso,* co-published by The Atlantic Monthly Press and The Pace Gallery, available for $65 at bookstores throughout the U.S.
●*Page 26: Discovering America*—Kinnaman & Ramaekers, Wainscott Hollow Rd., Wainscott, NY 11975; by appointment.

AT HOME WITH ANTIQUES

●*Page 28:* **Reproduction bandboxes and bandbox kits** are available at the following museum stores: T. Bagge-Merchant, The Old Salem Museum Store, 626 S. Main St., Winston-Salem, NC 27101, (919) 725-9258; kits $5 to $12.50, mail order. Old Sturbridge Village, The Museum Gift Shop, Rte. 20, Sturbridge, MA 01566, (617) 347-9843; kits $5.25 to $12.50, boxes $9.75 to $40.95, mail order. Museum of American Folk Art, 49

W. 53rd St., New York 10019, (212) 247-5611; boxes $20 to $100. Colonial Williamsburg, PO Box CH, Williamsburg, VA 23187, (800) 446-9240, in Virginia (804) 229-1000, ext. 5493; catalog $8.95, mail order. A source for custom-made hand-sewn bandboxes: Martha Barclay, 29 Center St., Collinsville, CT 06022, (203) 693-2588.

RELAXING THE RULES

●*Pages 39 to 41:* **Staffordshire pieces on mantel and pitcher on wooden trunk**—Ages Past (R), 1030 Lexington Ave., New York 10021. **Brown Bessarabian rug**—La Chambre Perse (T,R), 347 Bleecker St., New York 10014. **Wool plaid on chair,** from collection of Scottish kilt tartans—Scottish Products (R), 133 E. 55th St., New York 10022. **Pale green fabric #B2188-51 on sofa and rattan chairs**—ID International (T), 979 Third Ave., Suite 407, New York 10022. **Le Rosier #9153 Multi, Aqua fabric**—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Quilt**—America Hurrah (R), 766 Madison Ave., New York 10021. **Standing lamp**—Beaujard Inc. (R,T), 209 E. 76th St., New York 10021. *Left:* **Noailles brown floral wallpaper** in Tete de Negre #9080—Clarence House (T), 979 Third Ave., New York 10022. **Rose Bouquet #20540-2 lampshade paper**—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022

●*Page 42, top:* **Pink plaster medallions**—Great American Salvage (R,T), 34 Cooper Sq., New York 10003. **Needlepoint pillows**—Trevor Potts (R,T), 1011 Lexington Ave., New York 10021. **Tray table**—Bardith I (T,R), 1015 Madison Ave., New York 10021. **Sideboard**—J. Garvin Mecking (T), 72 E. 11th St., New York 10003. *Bottom:* **Green leather on chairs**—Clarence House (T), 979 Third Ave., New York 10022. **Audubon prints**—W. Graham Arader III (R,T), 23 E. 74th St., New York 10021. **Blue Metlock porcelain compote**—James Gravestein (T), 236 E. 60th St., New York 10022. **Hanging lamp fixture**—Ann Morris Antiques (T), 239 E. 60th St., New York 10022. **Staffordshire on sideboard**—Ages Past (R,T), 1030 Lexington Ave., New York 10021.

●*Page 43, top:* **Wallpaper, custom made**—William Diamond Design, 115 E. 9th St., New York 10003. **Hall runner**—Evergreen Antiques (R,T), 1249 Third Ave., New York 10021. **Stair runner**—Elizabeth Eakins (R), 1053 Lexington Ave., New York 10021. **Lace #32030 at windows**—Greeff (T), 979 Third Ave., New York 10022. **Green glass bell**—Bardith Ltd. (T,R), 901 Madison Ave., New York 10021. **Prints**—The Old Print Shop (R), 150 Lexington Ave., New York 10016. *Bottom:* **Floor**—William Diamond. **Chelsea #AB187-24 fabric on walls,** linen and cotton—Arthur Sanderson & Sons (T), 979 Third Ave., Suite 403, New York 10022.

●*Pages 44 and 45:* **Chelsea/AB187-24 fabric on walls, récamier, upholstered chairs**—Arthur Sanderson & Sons (T), 979 Third Ave., Suite 403, New York 10022. **Needlepoint rug #2574**—Coury Rugs (T), 515 Madison Ave., New York 10022. **Cherry-colored silk and cotton throw** on récamier—James Gould (T), 52 Arch St., Greenwich, CT 06878, (203) 637-3062. **Mohair throw**—Henri Bendel (R), 10 W. 57th St., New York 10019. **Trianon #21 Deep Green carpeting**—Knoll International (T), 105 Wooster St., New York 10012; 655 Madison Ave., New York 10021. **Wooden venetian blinds**—I.M. Cohen (R), 116 W. 10th St., New York 10011. **Velvet Excelsior Bouteille #10328-26 green cotton velvet** embossed with Thermidor—Clarence House (T), 979 Third Ave., New York 10022. **Tray table**—Bardith I (R,T), 1015 Madison Ave., New York 10021. **Bed linens**—Paper White Ltd. (M), PO Box 956, Fairfax, CA 94930; write for nearest retail source. **Needlepoint pillows**—Trevor Potts (R,T), 1011 Lexington Ave., New York 10021.

A STYLE OF ONE'S OWN

●*Pages 46 and 47:* **Wooden bowl**—Glass Owl Antiques (R), 428 South Vine St., Tyler, TX 75702. Ann Newland's painted dog portraits—Carol Leverett Antiques & Interiors (R,T), 2813 Ferndale Pl, Houston, TX 77098. **Rose trees**—Thompson-Hills Landscape Co. (R), Route 17, Box 514, Tyler, TX 75704.

●*Pages 48 and 49:* **Antique crock**—Glass Owl Antiques (R), 428 South Vine St., Tyler, TX 75702. **Perry Ellis "Paisley Shawl" sheeting** (discontinued) on bolsters—Martex (M), 1221 Ave. of the Americas, New York 10020.



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●*Pages 50 and 51:* **Turn-of-the-century Marseilles spread**—John Sauls' Antiques (T), Box 448, Tyler, TX 75710. **Two European square pillows**—Hamilton & Co. (R), 225 E. Amherst, Tyler, TX 75701. **Irish Chain blue and white crib quilt** on table; **pillows** made from turn of the century vintage quilts on bed—John Sauls' Antiques (T), Box 448, Tyler, TX 75710. **Collection of majolica** on tea table—Glass Owl Antiques (R), 428 South Vine St., Tyler, TX 75702. **Claire De Lune bed linens,** Supercale, 100 percent pure combed cotton, 200-thread count luxury percale; available in pillow case, flat sheet, fitted sheet, pillow sham, European pillow sham, blanket cover, neck-roll pillow, breakfast pillow—Wamsutta (M), 111 W. 40th St., New York 10018.

MAIL-ORDER CHIC

●*Pages 62 and 63: Designer:* Richar Interiors Inc., 833 N. Orleans St., Suite 3C, Chicago, IL 60610. **White leather sofa #N6062 3661F, coordinating armchair N6062 3663F,** $600; **cone-shaped bowl** N7962 8554T, **espresso cup and saucer set** N7962 8552T, from *Italy* catalog; **leather tulip chairs** C6050 1364F, $749 each; **rattan cocktail table** N6150 8107F; **rattan end table** N6150 8108F, $399; **wool area rugs,** 8 by 11 feet B6750 2558F, $479, and 5 foot 7 inch by 8 foot B6750 2557T, $299; **marble-topped table** N6050 1895F, *Fall & Winter* catalog—Spiegel (MO), 1040 W. 35th St., Chicago, IL 60609, (800) 345-4500. *Italy* catalog, $2; *Fall & Winter* catalog, $3. **Aubusson pillow,** 16th c.—Richar Interiors Inc., 833 N. Orleans St., Suite 3C, Chicago, IL 60610. **Large black and white urn** by New York designer John Glenn—Cyrna International (M), 12-101 Merchandise Mart, Chicago, IL 60654. **Small black box**—Holly Hunt Ltd. (M), 1728 Merchandise Mart, Chicago, IL 60654. **Stone-winged lions,** architectural fragments—Trouvailles Inc. (T), 1221 Merchandise Mart, Chicago, IL 60654. *Den of Confusion* by Mary Lu Zelazny on back wall—Peter Miller Gallery (R), 356 West Huron, Chicago, IL 60610.

●*Pages 64 and 65, bottom left:* **Beechwood bed** A6062 3677F Queen; **beechwood chaise longue** N6162 8129F; **beechwood end table** N6162 8128F; **chest** N6162 8529F, $899; **hand-hooked rug** B6750 3654F color 3-Black, 8 feet by 11 inches, $499, *Italy* catalog; **Trio sheets** A6950 4082T queen set from Martex; **goose down comforter,** full/queen A7350 065IT, **cotton blanket,** queen B7350 1302T Color 22-Peach, *Fall & Winter* catalog. *Right:* **fringed sectional sofa** N6050 3613F; **French country-style chair** N6150 8023F; **hand-carved pine fireplace mantel** N6150 7296F; **oak entertainment center** N6150 7246 by Century; **hand-hooked rug** B6750 3654F color 3-Black, 8 by 11 feet; **mohair throw** N7350 0837 from Toison D'or of France, *Fall & Winter* catalog—Spiegel (M), 1040 W. 35th St., Chicago, IL 60609, (800) 345-4500; send check or charge to any major credit card. **Fireplace andirons and tools**—Another Time, Another Place Antiques, 1243 Chicago Ave., Evanston, IL 60602. **Art on mantel:** Jamali, ground pigment on cotton paper, self portrait; art on back wall: Face Two II; large vase, black stone ash tray Jamali, crayon—Holly Hunt Ltd., 1728 Merchandise Mart, Chicago, IL 60654—Karl Springer Ltd. (T), 306 E. 61 St., New York 10021. **Tassles on étagère**—Merwitz Textiles (M), 415 West Huron, Chicago, IL 60610. **Box on iron table**—Trouvailles Inc., 1221 Merchandise Mart, Chicago, IL 60654. **Antique Marseilles spread, needlepoint pillow with tassles**—Françoise Nunnallé, 105 W. 55th St., New York 10019. **Large painted floor urn**—Cyrna International, 12-101 Merchandise Mart, Chicago, IL 60654.

ACCENT ON METAL

●*Pages 66 and 67:* **Painted wall**—Pamela Margonelli, 66 Thomas St., New York 10013. **Twin Campaign bed with brass ball finials**—Shannon Associates (R), 722 Steiner St., San Francisco, CA 94117. **KS Premium Ultra Firm twin mattress**—Kleinsleep (R,M), 962 Third Ave., New York 10022. **Ondée plissé #1960**

(Continued on page 100)

PRODUCT INFORMATION

Continued from page 99

fabric draped across bed frame, 40 percent silk/35 percent wool/17 percent nylon/8 percent angora, #006 Ivoire, made to order—Yves Gonnet Inc. (T), 979 Third Ave., New York 10022. Utica 100 percent cottoncale no-iron sheets, bone—Stevens (M), 1185 Avenue of the Americas, New York 10036. Twilight Table steel base table by Furniture Club, 16 inches square by 18 inches high—Contre Jour (R), 190 Columbus Ave., New York 10023. Castille armless chair with simulated bronze finish on metal, 27-¼ by 25¼ by [illegible] hes high; available in two-seater and three-seater [illegible]s—LCS Inc. (T), 1059 Third Ave., New York 10021. Serpent gueridon table with glass top—Yale R. Burge (R), 305 E. 63rd St., New York 10021. Glass-top pedestal stand ACD 31011—Robert Allen (T), 979 Third Ave., New York 10022. Giaco glass-topped table, hammered iron with rust finish, base (24 by 32 by 17 inches high), top (27 by 35½ inches); hand-hewn iron candlesticks with rust finish, 12, 18 and 24 inches high, Minton-Corley—Hendon Inc. (T), 979 Third Ave., New York 10022. Oxidized urn; floor lamp, one-of-a-kind, similar lamps available—Jerrystyle (R), 34 E. 4th St., New York 10003. *Faux*-marble-top dining table; armchair, ottoman, hand-polished steel with brass accents—Pierre Deux (R), 850 Madison Ave., New York 10021.

●*Page 68:* **Painted wall and screen**—Pamela Margonelli, 66 Thomas St., New York 10013. **Iron console** #2963 with glass top, 54 by 16 by 27½ inches high—Baker Furniture (M), 1661 Monroe St., Grand Rapids, MI 49502; write for nearest store. **Iron table lamps** #VN-9A and VN-9B with antique acid wash 19½ and 26 inches high—Machado (M), 7692 Trade St., Suite A, San Diego, CA 92121; call (619) 566-3040 for nearest showroom; available only through architects and designers. **Lounge chair** #2435—Robert Allen (T), 979 Third Ave., New York 10022. **Brutus table by Mirak** with glass top, 30 by 40 by 16 inches high; **bronze Italian bowl**—LCS Inc. (T), 1059 Third Ave., New York 10021.

●*Page 69:* **Painted wall**—Pamela Margonelli, 66 Thomas St., New York 10013. **Three-panel screen; Metro console table,** 36 by 15 by 29 inches—Shannon Associates (M), 722 Steiner St., San Francisco, CA 94117, (415) 563-2727. **Rose chair** by Michael Formica—Furniture of the 20th Century (T), 227 W. 17th St., New York 10011.

NEW MEXICAN SANCTUARY

●*Pages 70 to 73: Architect:* Antoine Predock, 300 12th St. NW, Albuquerque, NM 87102. *Project architect:* Geoffrey Beebe. *Contractor:* Ron Romero, 511 Marble St. NW, Albuquerque, NM 87102. *Electrical sub-contractor:* David Hammack Electric, 6131 Edith St. NW, Albuquerque, NM 87107. *Mechanical sub-contractor:* Thompson Heat and Air, 3418 Gerard St. NE, Albuquerque, NM 87107. *Plumbing:* Rogers Plumbing and Heat, 1570 Bridge Blvd. SW, Albuquerque, NM 87105. *Size of house:* 4,200 square feet, *Size of lot:* 3¼ acres. **Concrete foundation and concrete block walls** (except for wood framed kitchen wing, partitions and second floor); **Wood frame and corrugated metal** (American Steel) roof—John Driscoll Building Materials, 7901 Fourth St. NW, Albuquerque, NM 88005. **Custom mixed, integraly colored stucco exterior walls**—Leandro Griego, Mason, Carrales, NM 87048, mixed by El Ray Stucco, 4100 Broadway SE, Albuquerque, NM. **Fiberglass insulation for roof and wood-framed walls; Styrofoam bead insulation for block walls**—Owens-Corning (M), Fiberglass Tower, Toledo, OH 43659. **Aluminum-Clad window system,** custom sizes—Pella (M), 155 Main St., Greenfield, MA 01302. **Patio-style doors**—E.A. Nord Co. (M), PO Box 1187, Everett, WA 98206. **Paint on interior walls**—Wellborn Paint Manufacturing Co. (M), 215 Rossmore Rd. SW, Albuquerque, NM 87102. **Lighting**—Lightolier Inc. (M), 346 Claremont Ave., Jersey City, NJ 07305. **Maple hardwood floors**—Homer Dodge (M), Los Lunas, NM 87031. **Brick floors**—Kinney Brick Co. (M), 100 Prosperity Ave. SE, Albuquerque, NM 87102. **Quarry granite floors in kitchen**—American Olean Tile Co. (M), 1000 Canon Ave., Lansdale, PA 19446. **Gunnite pool**—Mossman Enterprises (M), 2700 San Mateo NE, Albuquerque, NM 87110. **Concrete for pool, deck, walls, foundation**—The Farmer Corporation, 3535 Gerard St. NE, Albuquerque, NM 87107. **St. Charles kitchen cabinets**—St. Charles, IL 60174. **Other cabinetry,** custom made—Craig Sowers, Livingware (M), 9706 Trumbell St. SE, Albuquerque, NM 87123. **Blue leather chair and sofa**—Leather Craft Inc. (M), PO Box 755, Conover, NC 28613. **Custom-made coffee table and end table**—Marc Coan (M), 3090 Arenal SW, Albuquerque, NM 87105. **Accessories and pool furniture by Darolet**—European Lifestyle, 4100 Menaui Blvd. NE, Albuquerque, NM 87110.

ENTERTAINING PLUS

●*Page 81: Hot Item*—**Taitu Uno turquoise plate** shown with chicken salad—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019. **Ivory-handled flatware**—Wolfman-Gold & Good Co. (R), 484 Broome St., New York 10013. **Mail-order source for chili paste:** Santa Cruz Chili and Spice Company, Box 177, Tumacacor, AZ 65640. *Plates du Jour:* **White wicker tray,** also in natural, $18; **peach napkin,** $20; **wine glass,** $18; **Borromeo stainless steel flatware,** $36 for five-piece place setting; **white linen embroidered placemat, matching napkin** (not shown), $50 per set, Frank McIntosh—Henri Bendel (R), 10 W. 57th St., New York 10019. **"Potpourri" dinnerware** by Bill Goldsmith for Porcelaine Limoge du Site Corot: dinner plate, $44; salad plate, $27; cup and saucer, $39—Deruta of Italy (T), 225 Fifth Ave., New York 10010; Henri Bendel (R), 10 W. 57th St., New York 10019; Stanley Korshak (R), 2200 Cedar Springs, Suite 100, Dallas, TX 75201.

FOUR-STAR SIMPLE DINNERS

●*Page 83:* **Grazia Four Flowers plate, Llamas bowl**—Gear (R), 110 Seventh Ave., New York 10011. **Queen Anne spoon,** five-piece setting—Fortunoff (R), 681 Fifth Ave., New York 10022.

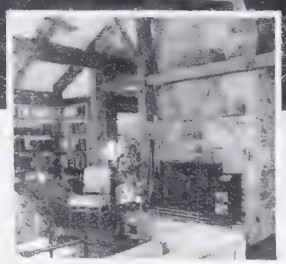
●*Page 84, top left:* **Poterie Rochefort dinner plate**—Pierre Deux (R,T), 381 Bleecker St., New York 10014. *Top right:* **Poterie Rochefort dinner plate; Biot glass**—Pierre Deux (R,T), 381 Bleecker St., New York 10014. *Bottom:* **Biot glass**—Pierre Deux (R,T), 381 Bleecker St., New York 10014; **pink Galimberti napkin**—Cherchez (R,T), 864 Lexington Ave., New York 10021. **Sterling Queen Anne spoon**—Fortunoff (R), 681 Fifth Ave., New York 10022.

●*Page 85: Top left:* **Asian plate**—The English Way (R,T), 37 Bridge St., Brooklyn, New York 11201. *Top right:* **Simon Pearce glass**—Pierre Deux (R,T), 381 Bleecker St., New York 10014. *Bottom:* **Asian tureen**—The English Way (R,T). **Towel**—Cherchez (R,T), 864 Lexington Ave., New York 10021.

GARDEN GUIDE

●*Page 98:* **Mail-order sources for grass plants:** Kurt Bluemel Inc., 2740 Greene La., Baldwin, MD 21013, catalog $1; Caroll Gardens Inc., Box 310, Westminster, MD 21157, catalog $2 (deductible from first order); Greenlee Nurseries, 301 E. Franklin Ave., Pomona, CA 91766, catalog $2.50; Wayside Gardens, Hodges, SC 29695-0001, catalog $1 (deductible from order). **Sources for annuals grass seed:** Geo. W. Park Seed Co. Inc., Greenwood, SC 29647; Applewood Seed Company, 833 Parfet St., Lakewood, CO 80215. **Landscape architects for garden on pages 74 to 77:** Oehme, van Sweden & Associates, 3109 M St. NW, Washington, DC 20007. USDA zones of hardiness, based on average annual minimum temperatures, serve as guides to planting in different regions. The zone listed is the coldest in which the plant will succeed. Climactic variation within each zone must be accounted for, however. Consult your nursery or garden center to determine your zone and which plants will grow in your area. ■





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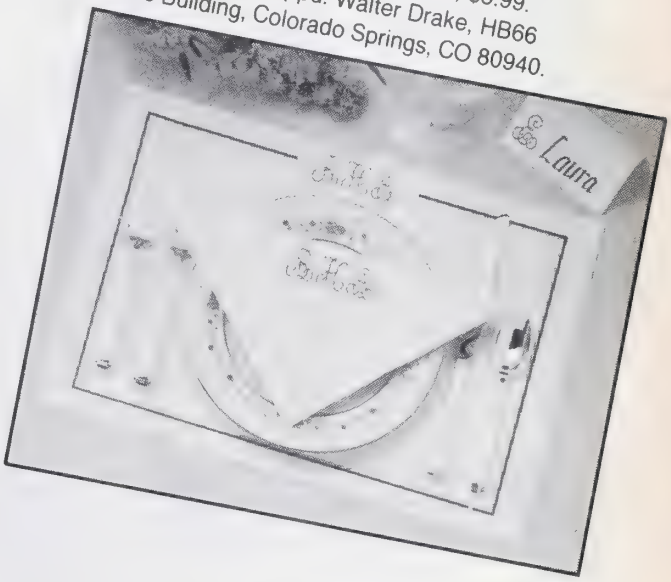
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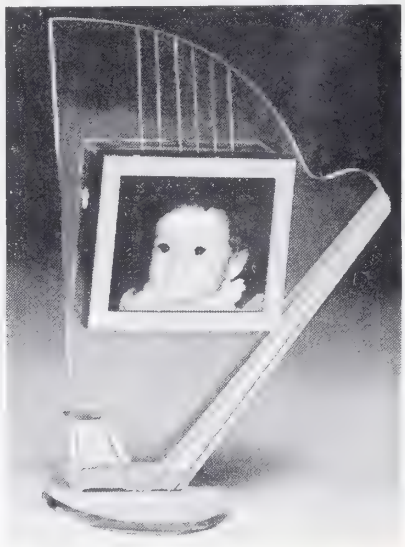
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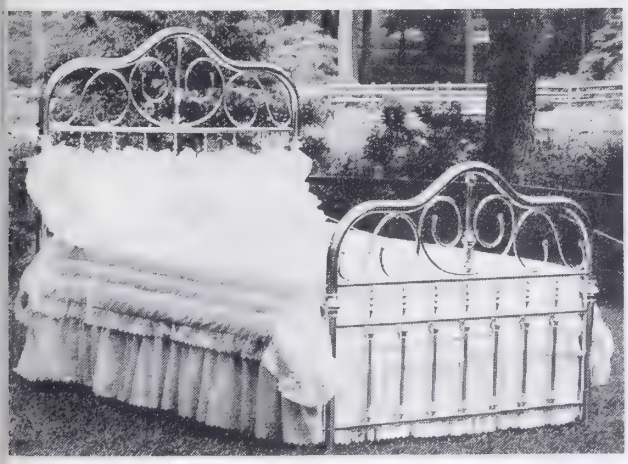




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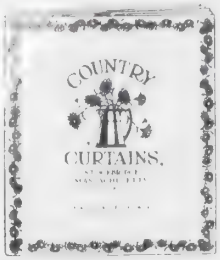




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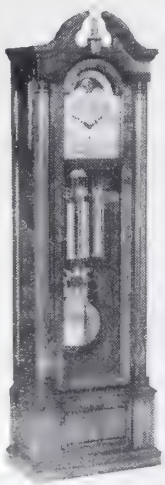
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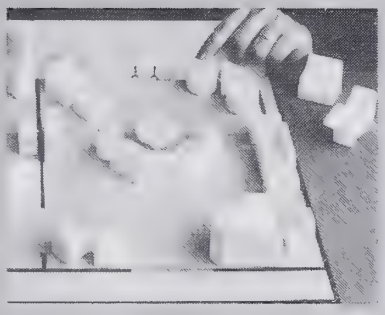
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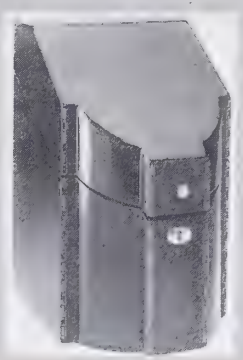
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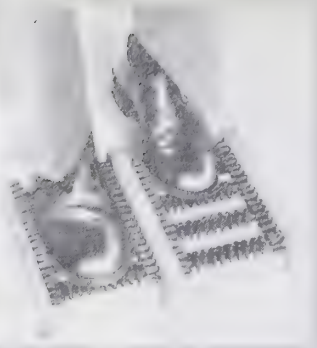
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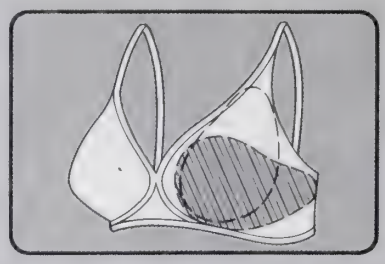
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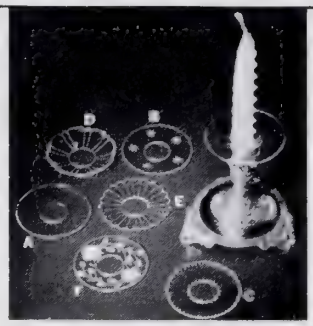
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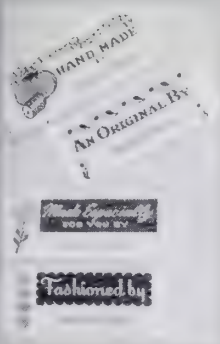
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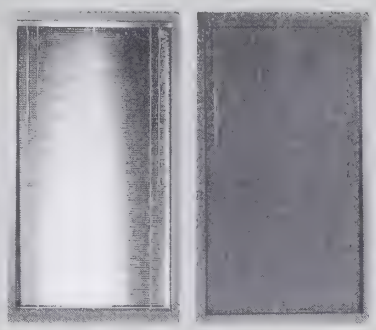
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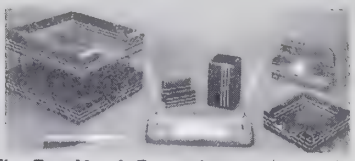
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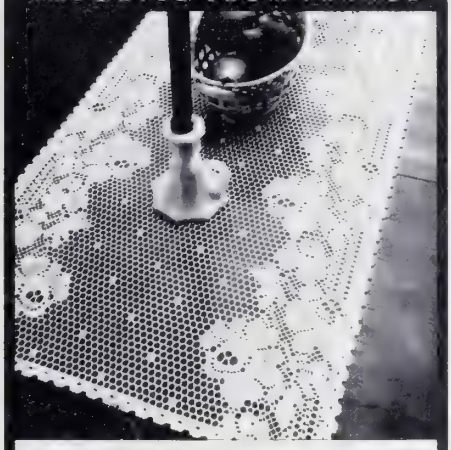
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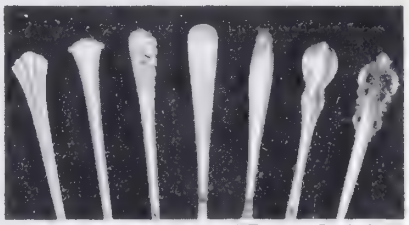
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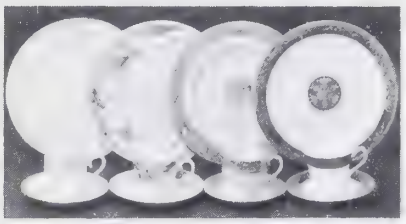
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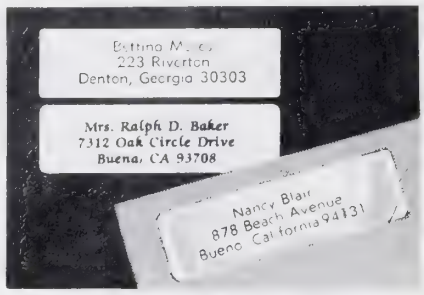


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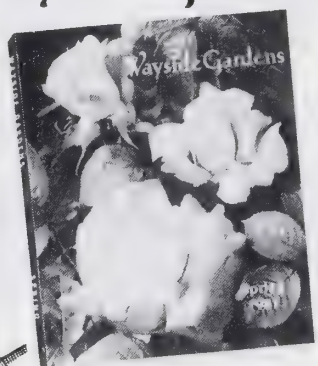


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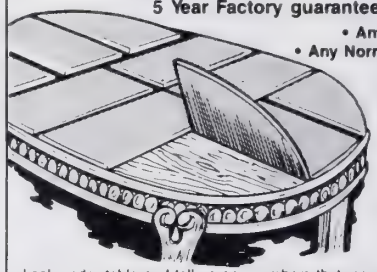
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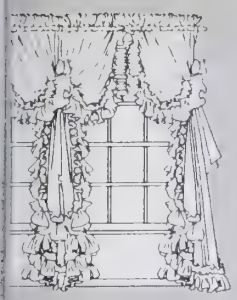
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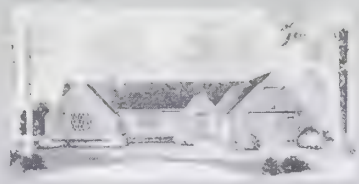
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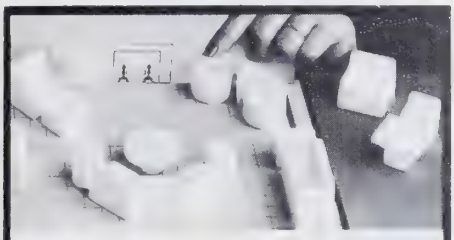


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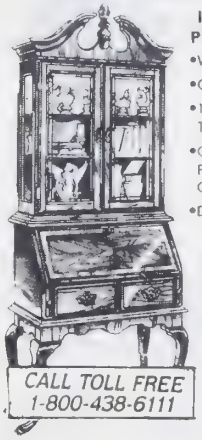
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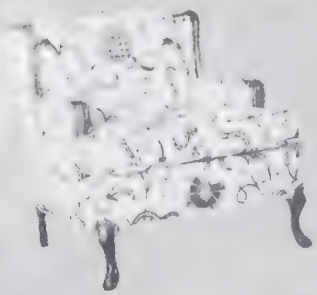
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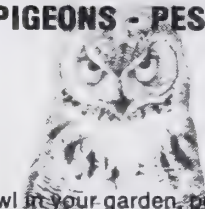
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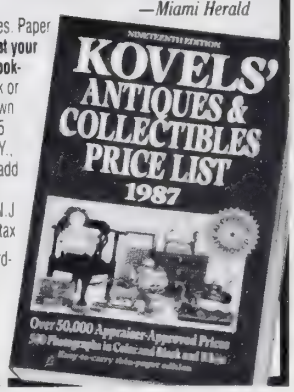
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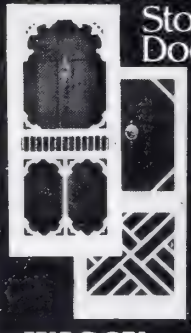


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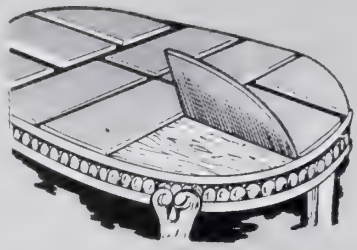
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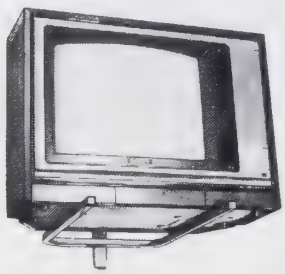
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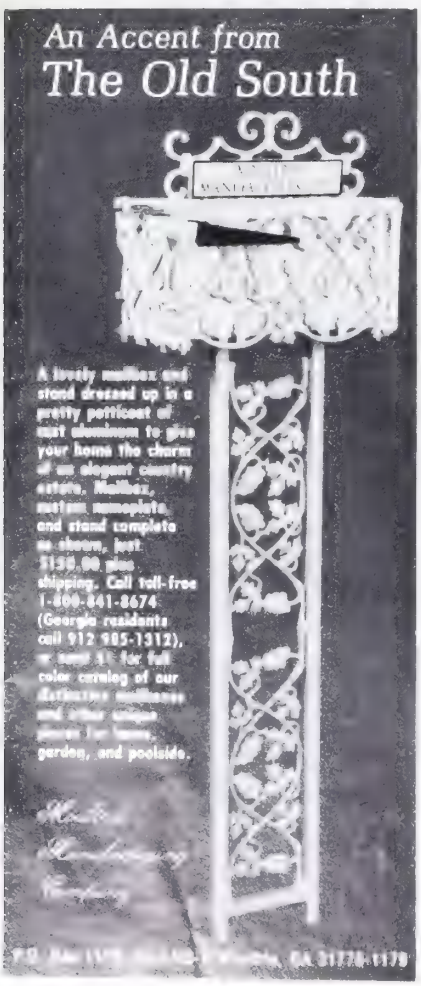
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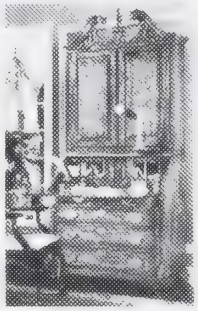
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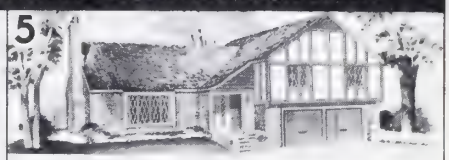
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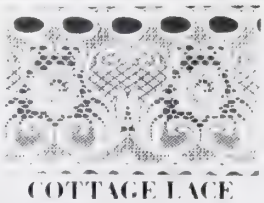
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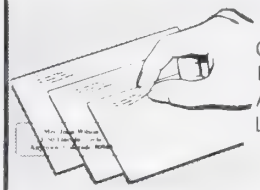


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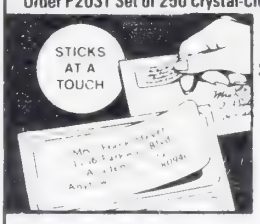
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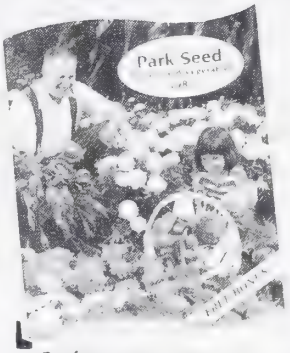


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☐ How old is this chair? What do you think it is worth?
—G.R., Hesperia, Calif.

Your chair is in a style called Chippendale by some, Georgian by others. Chippendale was an English furniture maker and designer during the reigns of King George II and King George III. The ribbon-design splat in the center of the back and shaped top of the chair back are characteristic of the designs. Many chairs like yours had straight legs, but the most famous leg style was the curved, cabriole leg with a ball and claw foot. A straight leg required a stretcher to keep the legs firmly in place; the square stretcher was preferred. The back legs were slightly curved at the bottom to keep the chair steady. Most top English chairs from this period were made of mahogany. Copies of this design are still made. A chair that was made in England before 1800 is worth about $1,000; a more recent copy is $300 to $400 (add 15 percent to the value if you have a pair).



☐ My teapot fits into a covered straw basket. It is decorated with green, pink and yellow flowers and butterflies, and the bottom is marked in red with the word China. What can you tell me about it?
—B.L.Y., Pen Argyl, Pa.

Your teapot is of porcelain called Rose Medallion, which has been a popular pattern for 200 years. The straw "cozy" was made with padding that insulated and protected the teapot when it was carried. The straight-sided shape of the pot, the large rim and the curved spout are all typical of late-19th- and 20th-century teapots. The pot originally had a mesh-wrapped metal handle affixed to the porcelain loops at the top. Earlier pots had porcelain side handles. The clue to the age is not only the shape but also the word China, which did not appear until the 20th century. Your set would sell for about $125 in an antiques shop.



☐ How old is my chest of drawers? It is in two pieces. The bottom part has two lower drawers and feet. The chest is made of several types of wood with very attractive graining.
—A.W.K., Youngstown, Ohio



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☐ My Russian silver samovar came with a family history. It was made by Ovchinnikov. Can you tell me about the maker? How was a samovar used?
—J.L., Denver, Colo.



The most famous Russian 19th-century goldsmith was Carl Fabergé, but others working at the same time made fine silverware and jewelry. Pavel Ovchinnikov started a firm of goldsmiths in 1853. His four sons worked for the firm. The works by this company are considered second only to Fabergé. Ovchinnikov made plique-a-jour and cloisonné pieces in the Russian style. The samovar was used to make and serve tea. A tube that held charcoal went through the center of the samovar and heated the water. A small pot of very strong tea was placed on the top where your samovar has a lid. The tea was poured into a cup and diluted with the heated water. Most samovars were made of brass and included a bowl and tray. Your silver set is worth $3,000 to $4,000. ■

WHERE TO FIND IT

ART GLASS IS A "BEAUTIFUL, GLISTENING, WIDE-OPEN MARKET AWAITING NEW COLLECTORS"



This French Art Deco bowl from Gemini Galleries has acid cut-back decoration. The designs were protected from the acid by wax.

By SYLVIA SUNDERLIN

Art glass encompasses centuries of art forms—from the decorated vessels of ancient Egypt to free-blown sculptures made in studios today. The oldest American glass, early Sandwich, Mass., and New Jersey glass, is now mostly in museums. More plentiful and better known is the vast range of artistic glass articles—pitchers and paperweights, figurines and bottles, candlesticks and stained glass lamps—produced in abundance from the early 19th century to the present. So many forms, shapes, color patterns and methods of decoration exist that there is something out there for everybody. It's a beautiful, glistening wide-open market awaiting new collectors.

Bellas Artes, 301 Garcia St., Santa Fe, NM 87501; (505) 983-2745—Though primarily featuring ancient and contemporary ceramic and textile art, the Kornsteins are constantly refreshing their shop with shows of outstanding work by contemporary artists. Presently on display are some stunning free-blown vessels from the art glass studios of Dale Chihuly of Seattle and Robert Palusky of New York. Telephone inquiries are invited for art glass currently on display.

Brookside Antiques, 44 N. Water St., New Bedford, MA 02740; (617) 993-4944—Louis St. Aubin has one of the country's largest collections of Victorian art glass, especially that made in New Bedford, including Burmese, mother-of-pearl satin glass, Amberina. Shop hours are Monday through Saturday, 10 A.M. to 5 P.M. Telephone queries are welcomed.

Philip Chasen Gallery, Gallery 72, 1050 Second Ave., New York, NY 10022; (212) 319-3233—Mr. Chasen has select art glass such as Gallé (outstanding selection), Daum Nancy, Tiffany, Steuben, Müller and R. Lalique. His shop is open Tuesday through Saturday, 1 to 6 P.M. Specific inquiries (telephone or letter) are invited.

Ken FitzSimmons Paperweights, 35 Williamstown Circle, York, PA 17404; (717) 843-3087—Mr. FitzSimmons has a choice stock of antique and contemporary paperweights, having taken over the business of well-known dealer George Kamm and continuing with an expanded offering from top European and American artists. He publishes an illustrated, color quarterly brochure with price list ($5 a year) for experienced and amateur collectors. Viewing is by appointment only.

Gemini Galleries, 2087 W. 76th St., Hialeah, FL 33016; (305) 558-8720—Rick Emmett's gallery is filled with his specialty: art glass of the 1920s and '30s, mostly Art Deco. He has a number of pieces by France's Charles Schneider (1913-33 period) and many other examples by European as well as American glass artists. The shop is open Monday through Saturday, 10 A.M. to 5 P.M. Snapshots of particular examples will be sent on request.

Iorio Glass Shop, PO Box 304, S. Main St., Flemington, NJ 08822; (201) 782-5311—This long-established family firm, stemming from one of the earliest glassmakers in a renowned glass area, has a superb museum shop filled with choice examples of glass from ancient European to early American along with contemporary cut and art glass. The shop is open every day, noon to 5:30 P.M.

Leo Kaplan Ltd., 967 Madison Ave., New York, NY 10021; (212) 249-6766—The shop is well-known for its extensive and comprehensive selection of excellent English and French art glass ranging from late 19th to early 20th century, including glass by Baccarat, Gallé, Daum Nancy, Müller and Thomas Webb and Sons and Stevens and Williams. The shop also has a large stock of antique and contemporary paperweights. The shop is open Monday through Saturday, 10 A.M. to 5:30 P.M.

L. H. Selman Ltd., 761 Chestnut St., Suite HB, Santa Cruz, CA 95060; (408) 427-1177—This firm has one of the largest collections of antique and contemporary paperweights of rare quality, as well as paperweight-style objects—vases, tumblers, patchboxes and sculptures. A fully illustrated catalog in color is issued every two years. The current issue is $15.

Restorers of Art Glass

Ray Errett, 12 Glen Ave., Corning, NY 14830; (607) 962-6026—Mr. Errett specializes in restoration of Steuben glass. He also restores art glass figurines and sculptured crystal. Telephone or write before sending damaged article. Include a self-addressed stamped envelope.

Iorio Glass Shop (see address, left) The firm does extensive and varied glass restoration, such as recutting edges, adding porcelain feet to cameo glass vases and making new pieces for sculptured glass.

Skiermont Crystal Restoration, Ltd., 1223 N. Orange Ave., Orlando, FL 32804; (305) 896-0043—Art glass restoration is a specialty of this firm of skilled glass artisans. Damaged pieces are cut and reshaped. Inquire before sending article.■

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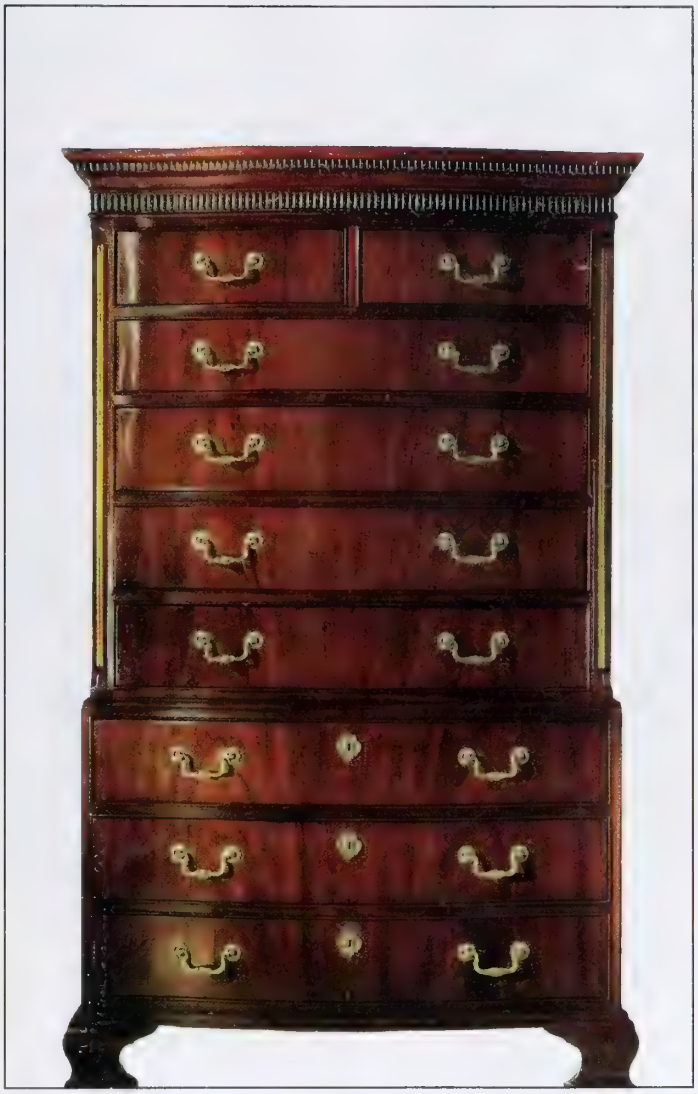
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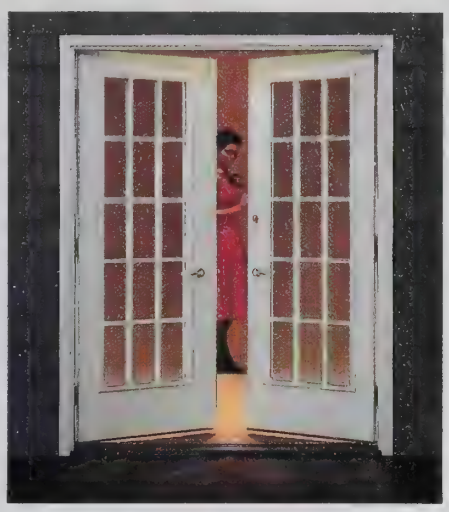
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COVER PHOTOGRAPH:
In this little sitting room, color comes from everyday accessories: the majolica and blue and white porcelains grouped on shelves, a quilt thrown over a chair as an impromptu slipcover. For more ways to use lively, young color, see pages 84 to 87. Photograph by William P. Steele.



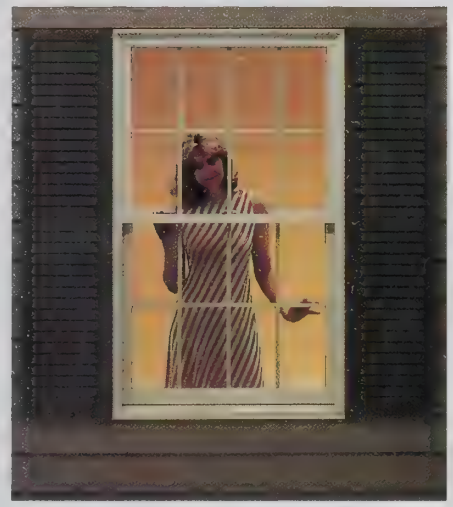
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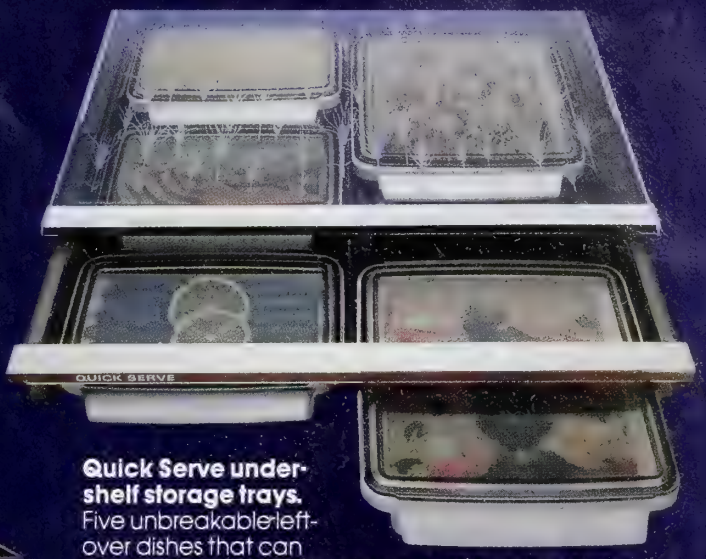
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THINKING ALOUD

IN CALIFORNIA "THERE SIMPLY ISN'T THE ATTENTION TO THE FINESSE OF DETAILS. NO ONE WORRIES AS MUCH ABOUT THE GIMP OR THE BINDING OR THE FRINGE ON A VALANCE OR SLIPCOVER."



Just as the decorating world turns to California for some of the freshest ideas around, we rely on our West Coast editor, Nancy Goslee Power. A former New York decorator, she's especially perceptive about the East/West design differences, and I've asked her to share her insights with you.

—JOANN BARWICK, EDITOR

I was living in New York, happily working as a decorator with John Robert Moore, when one night I had a nightmare: I dreamed that the cross-hatching I'd done on the wall of our apartment wasn't quite perfect. When I woke up, I realized that I needed change and a fresh start. Shortly thereafter, my son, Oliver, was born and I moved with my husband, Derek, to Los Angeles.

When I packed up all our furniture from New York, along with my hopes and aspirations, I anticipated all sorts of changes; nonetheless, when change does pop up and tap you on the shoulder, it's a wonderful surprise. The first thing I found was that the palette of colors I used was totally transformed in California. The light out here is so clear and bright and strong that the pastels I loved seemed very pale and timid. The peach I'd used for my dining room became a stronger persimmon orange. I call it my Big Orange room!

My sense of pattern changed too. When I lived in New York City I used a lot of chintz—on the walls of my New York apartment and everywhere else—but that abundance of pattern simply doesn't work here. You might indeed find chintz on Los Angeles walls, but I'll wager it's the brainchild of a New York decorator. I still have chintz for my living room sofa, but I picked a print I never would have chosen back East. Here, the London florals I cherished suddenly looked as if they'd been in the attic for years. The colors were just too muddy! I used an overscaled rubrum lily print, "La Portugaise," with such bold scale and strong colors that it seems Italian. In fact, as a former resident of England and Italy, I find that my sources of inspiration are shifting back to Italy. California has a landscape similar to the Mediterranean region, so it's no accident that one looks there for inspiration.

In California we generally aim for calm in our rooms because the impact of the outdoors is so immediate. One tends to use less pattern, because there's an ever-changing tapestry of colors outside the window—and who wants to compete with that? I still don't have any curtains; vines on the outside soften the light and enhance the view, and anyway, curtains would rot immediately in the sun! One of these days, I'm going to get around to installing exterior shutters I can close, just like those in Florence.

The access to and pleasantness of the outdoors has completely altered our lifestyle. When you can drive to the beach or the mountains in less than an hour, you get an exhilarating sense of freedom of movement. In terms of decorating this translates into everything being done with broad strokes. There simply isn't the attention here to the finesse of details. No one worries as much about the gimp or the binding or the fringe on a valance or slipcover.

I think the landscape also inspires a natural exuberance when it comes to designing a room. Everything's untamed; there's no timidity about breaking the rules. Designer furniture and found objects are thrown together for a look that feels wonderfully loose. There's an exciting avant-garde energy here in Los Angeles, exemplified by Tim Street-Porter's new design book *Freestyle* (Stewart, Tabori & Chang). What I like best is that people aren't quite so worried about designing for the future. They're using cactus lamps and Indian art and all the things they love for immediate impact and maximum personal expression—right now.

Of course the biggest change for me when I came to California was that suddenly I realized I didn't have to work just with interiors, I could expand outside. Within a year, I'd become a garden designer. I still think in terms of rooms, but now my walls are hedges and my carpets are lawns and terraces.

I won't say that I made the transition West without any regrets. At first I was overwhelmed by the freedom of the lifestyle here and found myself clinging to formality. I gave tea parties and sit-down dinners. Christmas took on gigantic proportions, with Santa arriving and dispensing gifts to dozens of guests. It was more German than Germany, more New York than New York. I've noticed after nearly a decade out here, I'm finally becoming very Californian. Last Christmas it was one of those hot, sunny days. Suddenly, I couldn't face all that Victorian food. I put the turkey in the icebox, pulled out the shrimp and made a salad. Then we celebrated by going to the beach!■

Nancy Goslee Power

NANCY GOSLEE POWER
West Coast Editor

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THE ENDURING APPEAL OF THE BLUE AND WHITE PATTERNED PLATE: VIRTUALLY EVERY COUNTRY HAS SERVED UP SOME VARIATION

By JEANINE LARMOTH

In a few short decades, "the blue-plate special" has become a matter of almost untraceable history, of many memories but no one's record, gone with the small restaurants, luncheonettes and roadside diners that offered it during the Depression. A daily set meal, possibly advertised in the window, the special was served in a plate whose compartments kept meat, potatoes and vegetables tidily in their own quarters, unless a little gravy slipped over the wall. In hard times, the price of the meal was comfortingly low.



Blue and white motifs on which willowware is based

The blue-plate special may be gone, but the blue plate is still what it was: the most popular dish human beings ever sat down to. From the earliest times, virtually every country has produced some well-known variation on the theme of a blue pattern on a white background: Chinese Yüan and early Ming, Japanese Imari, Italian majolica, Dutch and English Delft, English Staffordshire, German "Blue Onion" Meissen, French "Blue Moustiers," and Danish "Blue Fluted" Royal Copenhagen, to name a few. "The blue and white tradition is a significant one in the history of ceramics," comments David McFadden, curator of decorative arts at the Cooper-Hewitt Museum, "because it cut across so many geographical boundaries." In further proof of its popularity, there is the happy tale of a rather cynical master potter, given to fiddling and rhyming, who sang to his workmen when they asked for directions, "Tip it wi' blue/An' then it'll do."

Tipping it with blue will make it do for nearly everybody because of the purity and strength with which blue comes up from firing in a kiln. Unlike most other colors, blue remains true, the color foreseen is the color seen. But even this admirable characteristic could not account for its worldwide following without the longing for blue, the love for things blue, such as sky and water, intrinsic to the human psyche. The blues of nature, for their part, call to mind cleanness and the cool serenity most of us enjoy in our kitchens and at the dining table. One of the irresistible appeals of the Dutch genre paintings—by Vermeer or Ter Borch, for example—is that they often bring together these elements: a glimpse of sky through an open kitchen door, a woman in limpid blue, the blue-decorated jug from which she pours. Blue is a domestic color as much as it is a heavenly one.

Another of blue's special attractions at the table is that it is the one color food almost never is. Painted or printed on a white dish, blue serves as a neutral, a handsome foil for the warm, robust tones—the browns, reds, pinks and oranges of meats, vegetables and fruit as well as the paler meats, fish and cheese. Blue and white designs, less austere than solid colors, allow foods to take their own higgledy-piggledy patterns on a plate and remain appetizing.

"Blue is such a pleasing color in itself that it lives with anything," remarks George O'Brien, former design director of Tiffany & Company (whose own favorite is blue Bowpot by Spode). "It got started with royalty and courts as a status symbol, but it wouldn't have survived if it hadn't been attractive in itself. And there are such very good designs; they never look dated."

Interior designer Mario Buatta, who uses blue and white china as affectionately in decoration as he does chintzes and spaniel paintings, has what he calls "odds and ends" of blue and white porcelain—Japanese, English and Dutch Delft, and the Canton willow pattern—displayed on the salmon-pink walls of his dining room. "Every day I eat from blue and white French plates," he says. "Blue and white is crisp; it makes food look fresh and good. I like to mix the blue and white with a mauve-y English lusterware and some lettuce greens.

"I've liked blue and white since I was a kid," he continues. "I can remember my grandfather had Johnson Brothers willowware. In the breakfast room, my grandmother had the pinky red version with amber glasses. In the dining room, which had a blue and white feeling, it was the blue and white."

Of all the blue and white patterns, the willowware of Buatta's recollections is probably the most popular design ever used for ceramic ware. It is also the pattern that gave the blue-plate special its name. "If restaurants didn't use willowware, they used a plate with three compartments and called it the blue-plate special," says Fred Bridge, whose company over the years has supplied traditional restaurants such as Keens Chop House in New York City, the Red Lion Inn in Stockbridge, Mass., and the Blue Bell Inn in Pennsylvania with willow-patterned hotelware.

In 1780, it is believed, a young apprentice named Thomas Minton created the willow pattern, adapting it from an old Chinese porcelain design for Thomas Turner of the Caughley potteries in Shropshire, England. Minton's original design had six trees: an apple with 32 pieces of

(Continued on page 19)

Photo from *The Scented Room* by Barbara Milo Ohrbach, text with Anne Marie Cloutier, photographs by Joe Standart
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DECORATING & DESIGN

Continued from page 14

fruit, a willow, a fir, a plum, a peach and an unknown variety. Though at first hand-painted, the design was soon produced in far greater quantity by the newly developed transfer printing. In transfer printing, a thin sheet of copper was engraved with a design which was printed on a sheet of paper and pressed into the pottery before firing. So successful was the design with its pagodas among the trees and little boat on the water that it quickly accounted for half the year's output. Copies followed from other potteries, which juggled the amount of apples, reconstructed the bridge and varied the number of people crossing it.

Inexpensive, outrageously fake Chinese and appealing, willowware over the next century brought the charm of blue and white to comfortable homes and humble cottages alike. So well-loved did it become that it has been in continuous production for more than 200 years. As a result, old willowware is generally a good value. "At auction you can get the 19th-century equivalent of a pattern still being made for less," says Ursula Hermacinski, specialist in decorative objects at Christie's.

Three companies that offered willowware during the heyday of the blue-plate special still find it one of their best-sellers: Wedgwood, which introduced its earthenware Willow Blue in 1806 (a five-piece place setting is about $50); Johnson Brothers, whose willow-patterned ironstone dates from the late 1930s (a 20-piece set, about $80); and Buffalo China, which still manufactures the compartment plate of the blue-plate special in heavier hotelware. (Though not sold in retail stores, Buffalo China's hotelware may be ordered in quantity from Louis Kaplan Restaurant Equipment Inc., Seneca-Delco Corp., and Standard China Co., Inc. in New York City; Royal Industries, Chicago; S.E. Rykoff & Company, San Francisco. A case of 12 compartment plates is about $135.)

Surely nostalgia is part of the perennial pleasure in willowware—memories of Thanksgiving dinners, the golden-brown turkey resting on a commodious willowware platter, or a stop at a diner for the blue-plate special, even tea for the teddies with miniature cups and saucers. But most of the delight is in willowware itself—a not quite sensible pattern in not very delicate color, reminiscent of the mysterious Orient, yet safely familiar, not too precious to use often—always there, dear to generations past, dear to generations to come.■



ANIMAL MAGNETISM

A pet choice of decorators, these figurines carry out the English tradition of using animal ceramics as accessories

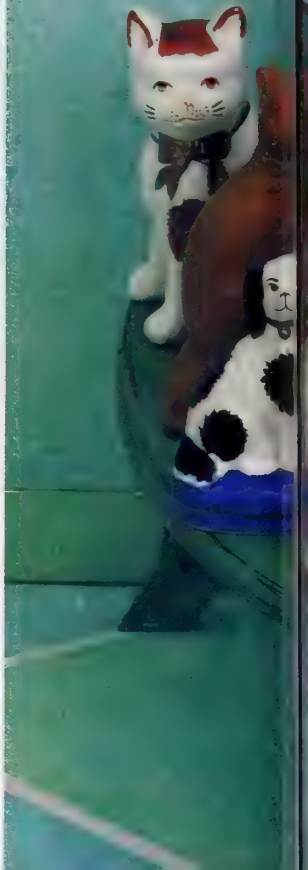
A word of warning is in order before we introduce the members of our mostly ceramic menagerie: Adopting a dalmation for a bookend or setting a pair of Staffordshire spaniels on a mantel is often the start of an addicting collection. Once you fall under the spell of these charming figurines, it's hard not to want them all! Fortunately, our selection includes reproductions of the sought-after Staffordshire antiques plus contemporary animals with equal character. On the green stand *(opposite, top shelf, left to right):* A tiny cat that sits on a lidded box, $13.50; cat vase, $26.50; both, Fitz and Floyd, Inc. Staffordshire dogs, $37.50 a pair,





R.G. Schnoor. Porcelain stag box, $125, Bloomingdale's. *Middle shelf:* Dalmation bookend, $55 a pair, Fitz and Floyd, Inc. Cat bookend, $50 a pair, Mottahedeh & Co., Inc. Staffordshire spaniel, $175 a pair, R.G. Schnoor. Bulldogs with baskets bookends, $55 a pair, Fitz and Floyd, Inc. Curly lamb box, $60 a pair, Mottahedeh & Co., Inc. Staffordshire dog bookend, $100 a pair, Bloomingdale's. Spaniel pitcher, $32, Fitz and Floyd, Inc. *Bottom shelf:* Staffordshire cat, $38, R.G. Schnoor. Terracotta cat bookend, $30 a pair, Grand Finale. Mother and pup, $45, R.G. Schnoor. Pekingese bookend, $60 a pair, Fitz and Floyd. Tiny hand-painted spaniel, $47.50 ppd., Scully & Scully. Rabbit planter, $29.50 ppd., Flights of Fancy. Wooden dalmation, $45, Bloomingdale's. Staffordshire dogs, $45 a pair; black and tan porcelain dog, $270; both, R.G. Schnoor. Pug dog jar, $70, Bloomingdale's. *Left:* Rabbit cachepot, $175 ppd., Flights of Fancy. *Above:* Hand-cast cement dog with wrought-iron basket, $145, Ballard Designs. Wooden seated rabbit, $70 a pair, Arthur Court Designs. Cement hare, $60, Ballard Designs. *Top left:* Papier-mâché terrier, $300, from Mabel's.■

Editor ZOE CLARK
Photographer MARCUS TULLIS



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FROM THORNHILL FARM

"All it took was a hillside of sheep to remind me who I was, and that you can never really take the country out of the girl"



Writing room at Thornhill Farm

By DEE HARDIE

Last February, while Thornhill was hibernating, we went off to New Zealand to search for the landing strips where my husband, Tom, trained as an artillery pilot during the Second World War. It was a mission he had thought about for 42 years! A mission for him, a mystery to me.

Why do grown men want to return to the pages of their past when the subject has anything at all to do with war? It must have something to do with valor, and vigor, and once upon a time when they were young enough to dare.

I should be pleased that he cared so much. How else would I have ever seen New Zealand, a country that cascades with waterfalls, rises with mountains, and in the middle of February you can smell the roses, walk among perennial gardens that are as bountiful and as beautiful as any in an English spring.

We were not alone; our company included two college classmates of Tom's who had also served in New Zealand—and their wives, Penny and Mary. We all had our priorities. The men wanted to find those landing strips; the other women had other paths on their minds; and I most of all wanted to land by ski-plane on Mt. Cook, the highest mountain in New Zealand, where Sir Edmund Hillary practiced before his ascent on Everest. I had come all the way from Thornhill, and I wanted to get to the top.

There are scheduled flights, but only when the weather agrees. And it certainly wasn't on my side. For the two days we waited, those lofty pinnacles were completely canopied with fog. No flights, no adventure, no memories.

As for those landing strips, they were no longer. Progress, rather than weather, had settled in. Where once there were meadows cleared for young pilots, there were now high-rise hotels. The men couldn't find their past, I couldn't see my peak, and so we went for a three-day toot to Australia.

It was just $100 away: a hop, skip and flight to the land of the kangaroo. And oh, to be in Australia, now that the America's Cup race is there. But rather than Perth, we landed in Sydney, and that was reward enough. A surprise as well. I didn't know I was going to be so seduced. Coming from the country, I'm not often tempted by cities. But Sydney is special.

It's clean, it sparkles. There's a flow of energy, a current of excitement. It's a walk-around city, the best kind. We walked to the Opera House with its soaring architecture, a white-winged victory; we walked to the ferry which took us across the harbor to the zoo where we saw the koala bears. At times it seemed like an earlier America, but not quite. Instead it was a lovely blend with a strong sense of the pioneer. And I was sorry to leave. But we were booked to fly home from New Zealand, and we still had another stop on our planned itinerary, a sheep station called Moonlight.

Moonlight Station is a farm run by the Patersons and their two sons. It is a simple, good life on a vast spread, with thousands of acres and thousands of sheep. I felt right at home, thinking of Thornhill Farm and our flock of Suffolk. I also felt a little sheepish. For a while I had been unfaithful, kicking up my heels with Sydney, loving every minute of it. But all it took was a hillside of sheep to remind me who I was, and that you can never really take the country out of a girl—not even after a fling with Sydney!■

ERIK KVALSVIK



Luxurious yet inviting. That's Waverly's Flower Show collection. On the chair, Spring Garden; drapery, Crystal Palace; ottoman and wallpaper border, Rose Border; wallcovering, pillow, Candy Stripe. All fabrics 100% cotton and Scotchgard® protected.

STYLE BEAT

BLOOMSBURY REVISITED

Believe it or not, the free-spirited fabrics in this studio are the newest additions to the Laura Ashley Home Furnishings Collection. A dramatic departure from the signature prints, these fabrics and three others have been reproduced from designs made in the 1920s and '30s by Vanessa Bell (Virginia Woolf's sister) and Duncan Grant, two Bloomsbury artists. The new fabrics celebrate the recent restoration of Charleston, the English country house where Bell, Grant and other Bloomsbury members lived.



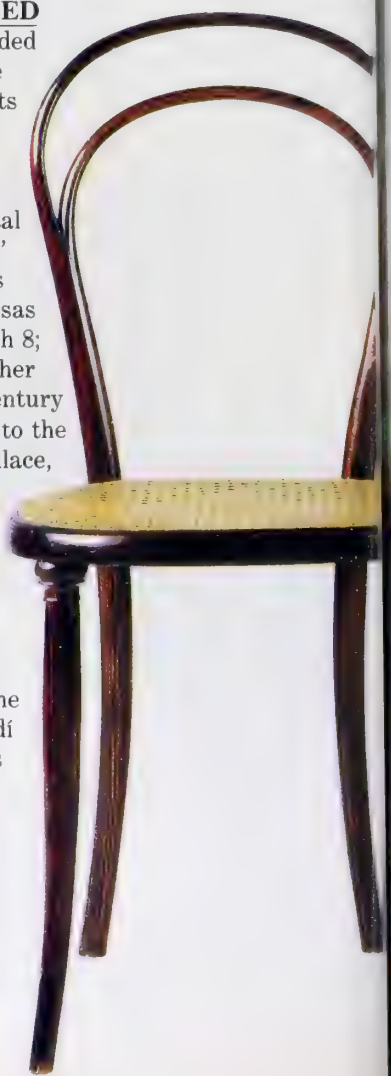
HISTORY REPEATED

House museums (17 in all) owned by the National Trust for Historic Preservation span three centuries and spread from coast to coast. The Trust's exciting new reproductions program is just as broad. The 76 pieces of furniture, decorative objects, textiles and wallpapers plus six architectural ornaments were chosen from 12 of these properties. Ranging from the formality of a c. 1800 neoclassic doorway *(right)* from Oatlands in Virginia, reproduced by Focal Point Inc., to the easy comfort of an 1860s roll-arm sofa, reproduced by Kindel Furniture Co., the pieces are now available.



NOT TO BE MISSED

Furniture truly rounded a new curve with the bentwood experiments of Michael Thonet in the 1830s. His influence is traced in "Bent Wood and Metal Furniture: 1850-1946" at The Nelson-Atkins Museum of Art, Kansas City, Jan. 17 to March 8; it travels to seven other cities. • Twentieth-century art and craft, thanks to the late Lila Acheson Wallace, is housed in a huge new wing of NYC's Metropolitan Museum of Art. Opening Feb. 3 with no less than 8,219 works. • Curvaceous furniture is among the eye-openers at "Gaudí in Context" at NYC's Cooper-Hewitt Museum (Feb. 17 to June 9). • For an insight into Paul Klee's inventiveness, don't miss the retrospective at The Museum of Modern Art, NYC, Feb. 9 to May 5.►



A HARVEST OF PRINTS

A handsome alternative to a botanical, this richly colored vegetable print is just one of 35 varieties cultivated as artwork. Newly arrived from England, they're reproduced from c. 1860 horticultural texts. Prints measure 20 by 25 inches and are $18 plus $5 shipping from J. Pocker & Son, 824 Lexington Ave., NYC 10021; mail-order brochure, $2.



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LAURA ASHLEY

SHOPPING SITES



EXPANDING DOMAIN

Just opened and already the talk of Boston are the two Domain home furnishings stores. The reason: They carry both antiques and contemporary pieces, and shoppers are *encouraged* to move things around and experiment with decorating ideas before making a purchase. Alcoves painted to look like a European bazaar are crammed with such finds as antique pillows, architectural etchings and Murano glass. And the furniture is arranged in vignettes to help you get an idea of how things would look in your home. Domain sampler on a trompe l'oeil backdrop *(above)* includes Italian plates ($30 each), marble vase ($75), flute ($15) and antiques ($75 and up). Watch for more Domain stores on the Atlantic Coast.

WILD ABOUT HARRY'S

For the newest twist in the craze for '50s design, visit Los Angeles emporium HaRry. Owner Harry Segil plays up the humorous quality of the free-form '50s furniture by reupholstering the "antiques" in colorful zany fabrics of the period: embossed vinyl, auto upholstery, textured weaves and leopard-skin prints. On the cartoonlike chair and ottoman *(below)* the seafoam green fabric has vinyl-embossed doggy bones. There's plenty of kitsch—lava lamps, boomerang-shaped ashtrays—all in a 4,000-square-foot gallery. Prices: $10 to $5,000. And Harry is coming out with his own line of furniture, inspired by—what else?—the '50s.

ERIC SANDERS





PETER JAKOBSEN

SCANDINAVIAN ROUNDUP

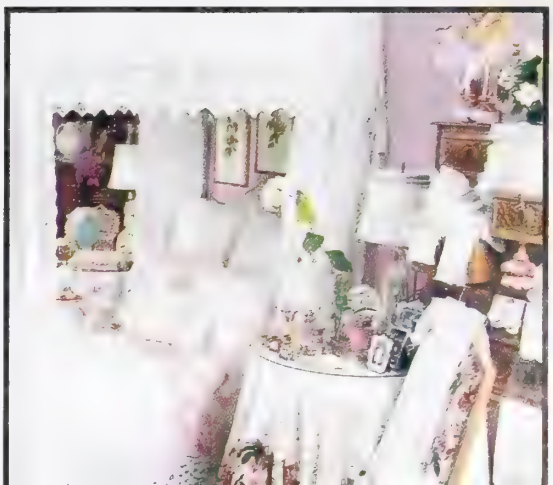
The latest source for things Scandinavian is Out of Denmark, just opened in Quechee, Vt. Antique furniture, linens and porcelain plus contemporary textiles and glassware are all arranged just as they would be in a typical Scandinavian home. *Left:* Folk painted wardrobe dated 1776 is $4,900; clay *barsel* pot, $220. For more Scandinavian antiques, visit Country Swedish, a new shop in Westport, Conn., and our old favorites, Swedish Cottage Country Antiques and Evergreen Antiques, both in NYC.

ROMANCING THE HOME

"You won't find a single necessity here," says Lyn Martin, owner of Ruffles, a new, unabashedly feminine shop *(below)* in Tulsa, Okla., where you will find enough English linens and lace, French furniture, scent bottles and handmade lamps to satisfy your most luxurious fantasies. And everything is pink or white. "I'm an incurable romantic," Ms. Martin admits. Her Valentine's Day gift suggestion? A handwritten love note in a pretty silver picture frame.►

—JANE MARGOLIES

GRANT McCLINTOCK



PEOPLE



GEORGE BENNETT

WOOD WORKS

"In high school, girls weren't supposed to take shop," recalls Oakland, Calif., furniture artist Wendy Maruyama, who nonetheless acquired a taste for this forbidden craft. While in graduate school in the early '70s, she took the art furniture world by storm with her bold, lacquered colors. From there she stretched her style in a number of directions, including a Noguchi phase. Recently, she turned to the neo-primitive look of this end table (*right*). Tool marks are visible. The ash-white surface is sanded to reveal layers of black and gray paint underneath. Other tables have carved surfaces "a little like a woodblock," she says.



MICHAEL SHOTT

BELL'S SYSTEM

Ringing in his 26th year as treasure hunter, Mike Bell is a master of the big catch. Large-scale armoires dominate his three antiques emporiums where his latest shipments from the UK and France are restored and readied for their stylish new roles as multipurpose closets. While many of Mr. Bell's 18th- and 19th-century finds meet the age requirements for antiques, they are sold as "old furniture" with European charm adapted to American living today. Indeed, his niche in the fickle design world is firmly rooted in old-world craftsmanship and new recycling techniques (natural pine and aged woods are rejuvenated, the insides of case pieces custom fitted). Mike Bell Inc.: 12-110 Merchandise Mart, Chicago, IL 60654; 67 E. 11th St. and 60 E. 10th St., NYC 10003.



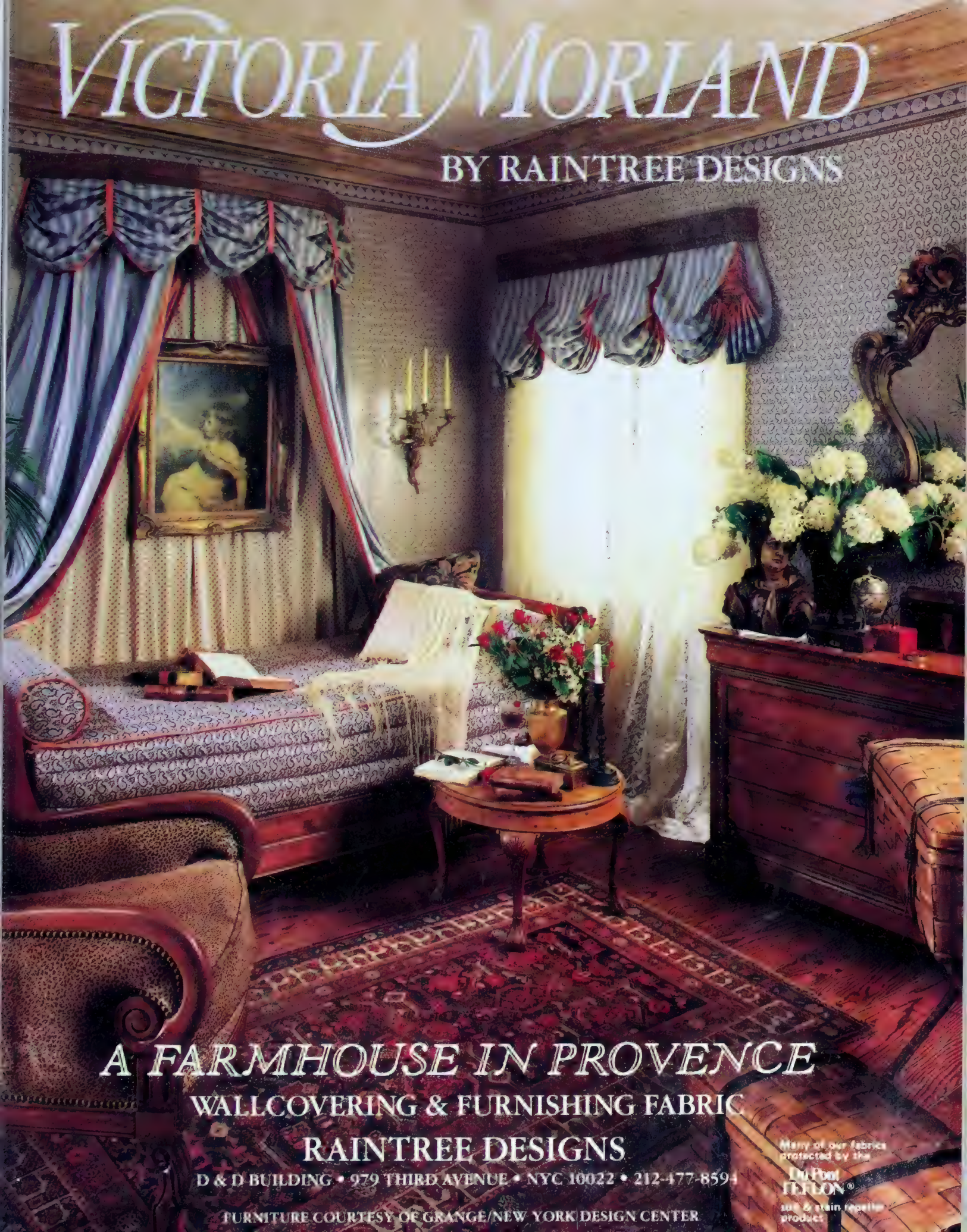


GEORGE BENNETT

REVIVALISTS

Sam Friedman has always been ahead of his time. In 1962 he founded International Contract Furnishings Inc. (ICF) to introduce the furniture of Alvar Aalto. Next he brought us classics by Josef Hoffmann and Eliel Saarinen (his hand-carved c. 1910 chair, right). His latest coup is a stunning showroom at IDCNY, the new design center in Long Island City, NY. Its white brick arches and alleyways represent the first American work of Swiss architect Mario Botta, recently given a show by The Museum of Modern Art. Botta's chair appears at ICF and in Mr. Friedman's apartment, which he now shares with right-hand executive Pat Hoffman Friedman *(above)*. "Finally, last July 20, she let her guard down and agreed to marry me," he says.■

Editor CAROL COOPER GAREY
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ONCE CONSIDERED "THE HUMBLEST OF FOLK TEXTILES," HOOKED RUGS ARE THE NEW HOT SELLERS AT ANTIQUES SHOWS



Animals were traditionally popular hooked-rug motifs. This c. 1885 horse, which measures 21 by 31 inches, has the crude simplicity of a homemade toy.

Perhaps it's no surprise that hooked rugs, meant to be stepped on and worn out in a year or two, were long considered the humblest of folk textiles. In the 1970s, while quilts hung on museum walls, hooked rugs could still be bought for under $10, with superlative examples commanding $100 or $200.

Today, this neglected genre has found its rightful spot in the limelight. Currently, the Museum of Our National Heritage in Lexington, Mass., is offering "Walking on Art: American Hooked Rugs" (through March 15). And at antiques shows around the country, hooked rugs are walking off the floor for thousands of dollars each. Bargains, however, still abound at $200, as the rug collecting fever is a relatively recent phenomenon.

Why did this folk floorcovering languish for so long at the bottom of the art totem pole? Much of the answer has to do with the fact that hooking was a rudimentary skill and rugs were quite simply never meant to be art. They weren't made in finishing schools like samplers or saved in hope chests like quilts. *Godey's Lady's Book*, the premier woman's magazine of the Victorian Age, covered every conceivable craft—except hooked rugs.

Primarily a rural woman's way of simulating an imported carpet, hooked rugs were intended to be used—and used up. "We've only uncovered one early hooked rug wrapped in paper and stored in an attic, new as the day it was made," says antiques dealer Joel Kopp of America Hurrah in New York City. He and his wife, Kate, helped dispel many of the myths about the origin of hooked rugs with their 1975 *American Hooked and Sewn Rugs* (Dutton, $20), recently revised and expanded.

"It always amazes me when I find a great hooked rug," muses Mr. Kopp. "It's a wonder that anyone would put so much artistic energy into something so functional." Backed with burlap, a material that tended to break and tear, rugs had an expected life span of only a year or two. They were a scrap craft in which old coats and other woolen garments were cut into thin strips and, with the use of a rug hook, were "hooked" into burlap stretched across a crude wood frame. This technique produced rugs as small as doormats or as large as room-size carpets. Early floral rugs tended to look more like theorem paintings; later rugs from the 1920s and '30s reflected the brighter pastel palette of the day as well as Art Deco geometrics.

Interestingly, hooked rugs didn't become popular until the 1850s, the heyday of the Industrial Revolution. It wasn't until then that burlap, made in India, was exported to the United States. Some earlier rugs were hooked on linen backings. The oldest hooked rug in the Kopps' book is dated 1848; the earliest in the Museum of Our National Heritage show is 1855.

"Dating rugs is actually a very difficult process," says Barbara Franco, curator of the "Walking on Art" exhibit. "Knowing who made a rug is usually the only way to really tell when it was made." Looking at the rug's fabric content offers few clues. Unlike the calicos used for quilts—which changed in style every 10 years or so—American woolens remained much the same. To make dating even harder, rugs were often hooked from scraps that were 30 or 40 years old. Joel Kopp cautions that "even when a date is incorporated in the rug's design, it doesn't guarantee anything." Many rugs, he points out, were commemorative depictions—of a ship building, for example, or an historic event that took place years earlier.

Fortunately for collectors, the design of a rug is much more important than its age. "A rug made in the 1930s with a geometric design can be as desirable as a house rug from the 1890s," says Mr. Kopp. The best rugs, he adds, have variegated or striated, rather than solid, backgrounds, and there is a visual vibrancy that comes from perhaps seven half-tones of yellow, instead of one flat shade. Many makers dyed their wool scraps as a way of reviving their fabrics and adding dimension to their work.

The best rugs are also those made without patterns, a design shortcut that caught on in the late 1800s. Patterns were pioneer-

(Continued on page 34)

FROM AMERICAN HOOKED AND SEWN RUGS BY JOEL AND KATE KOPP. PERMISSION OF THE PUBLISHER E P DUTTON. All Rights Reserved



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AT HOME WITH ANTIQUES

Continued from page 32

ed by a Maine peddler, Edward Sands Frost, who stenciled various designs on burlap and carried them around New England after the Civil War. Others followed his lead, founding pattern companies and offering brochures. Spotting a rug made from a pattern is something Joel Kopp compares to the Supreme Court's view of pornography: "You know it when you see it." In addition to the fact that women would sometimes vary a pattern and perhaps add the name "Prince" above a dog motif, rugs from patterns usually have a telltale regularity. "When you come across an original design, you find yourself saying, 'I wonder why she picked those colors?' or 'Look at the way this object is scaled against the other,' " Mr. Kopp explains. "You just get a sense of the maker."

"From everything I can figure out, hooked rugs were dying in the late 1890s," says Barbara Franco. "Cottage industries kept them alive." Originally these were founded by talented women interested in the Arts and Crafts movement. One such entrepreneur was Helen Albee, a New York designer who summered in Maine. She decided to organize farm wives to make hooked rugs using her own Arts and Crafts designs. Other cottage industries flourished in New England, giving rural women work. Their heyday was the 1920s when the craze for anything Colonial fueled the demand for hooked rugs.

With all the enthusiasm for Americana, hooked rugs were mistakenly thought to be an 18th-century craft. Confusion regarding their origin is actually understandable, since rugs with similar imagery and techniques were made for early American beds (hence Ben Franklin's saying, "Snug as a bug in a rug"). And in Colonial times, yarn-sewn hearth rugs were made to protect Oriental carpets in affluent homes. But on the whole, textiles were far too expensive to be placed on the floor of early American homes.

Today, hooked rugs are considered precious commodities and are displayed where they are not subject to wear. If well cared for, hooked rugs will last indefinitely. To store them, "never fold, always roll," is Joel Kopp's motto. "Burlap breaks." Usually a low-suction vacuum (applied to the front side only) will take care of surface dirt. For more cleaning, use a wet sponge with mild soap or a liquid carpet cleaner, properly diluted. But test for color fastness first.■

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TRAVEL

ISOLATED BY MILES OF WATER, THESE THREE ISLANDS—MACKINAC, SABA AND SAN JUAN—SEEM TO BE ISOLATED FROM THE 20TH CENTURY AS WELL

The very word "island" has a magic sound. It evokes a vision of enchanted places protected by miles of water and relatively untouched by the 20th century. You won't find this enchantment on very large islands because the feeling of being surrounded by water is lost, and you won't find it in places where major airlines fly several times a day. You *will* find it in small places where life is slow and tranquil. Here are three such islands. The writers of the reminiscences are widely separated by geography (as are the islands themselves), but close in the affection they feel for their enchanted isles.



Summer "cottages" for which Mackinac Island is famous: Built between 1880 and 1900 on the West Bluff, they overlook the Straits of Mackinac.

MACKINAC ISLAND

By Phil Porter

Although most famous as a turn-of-the-century resort *(see page 76)* and as a preserve for Victorian summer houses, Mackinac (pronounced *Mack*-inaw) Island, in Michigan's Straits of Mackinac connecting Lakes Huron and Michigan, has always been a gathering place. For centuries, prehistoric Indians journeyed to the island every summer to catch the Strait's whitefish and lake trout. The Jesuit priest Fr. Jacques Marquette established a mission to the Indians at St. Ignace on the Straits of Mackinac. And European merchants used Mackinac as the center of the lucrative Great Lakes fur trade.

During the American Revolution, British troops built Fort Mackinac on the island's high bluffs. From this remote outpost the British regulated the fur trade, controlled upper Great Lakes navigation, and negotiated with their Indian allies. Following the War of 1812 Mackinac Island became American territory, and John Jacob Astor established the headquarters of his American Fur Company here. By the 1870s commercial interests on Mackinac Island changed to summer tourism.

The wonder of Mackinac is that it has changed so little since the resort era of the late-19th century. I know from my boyhood summers that the island looks much as it did 30 years ago, but local inhabitants who have been here longer assure me that it looks much as it did around the turn of the century. We can thank the ban on automobiles and the strong preservation movement for that. As soon as you get off the ferry (take one from Mackinaw City on Michigan's lower peninsula or from St. Ignace on the upper peninsula) you feel you are stepping into the past: Everyone travels by bicycle or carriage; summer cottages still line the shore roads; and the Grand Hotel is still an elegant resort.

The cottages and hotels of the resort era were built in the late-1800s and early-20th century. Characteristically, the buildings vary according to the revival styles the owners and architects liked best. But because the houses and hotels were built for summer visitors, they all have a light and airy quality. Owned privately, the cottages are seldom open to the public, but all are easily seen from the road. A carriage or bicycle tour around the East Bluff, the West Bluff and Hubbard's Annex will give a good overview. One of my own favorites, the John Cudahy house, built in the Queen Anne style, exemplifies the kind of house designed by an architect. The William Gilbert house is another favorite. It is a prime example of a vernacular house, designed by a local carpenter/builder.

Although the architecture of the island is predominantly Victorian, traces remain of earlier settlers. The most imposing early structure is restored Fort Mackinac. Thirteen original buildings are preserved and filled with innovative and informative displays. During the summer Fort Mackinac is alive with costumed interpreters firing cannons and muskets, drilling on the parade ground and conducting fife and drum concerts.

The traces of French settlers are more subtle than those of Victorian Americans or of British soldiers, but can be found along Market St. in the one-and-a-half-story houses with clapboard siding and in carefully preserved log cabins. The most recently restored cabin, the McGulpin House, was moved from its original site to the corner of Fort and Market streets. Architectural sleuthing has placed the date of the house at around 1794. Open to the public, the structure was left unfurnished so that visitors can focus on details distinctive to French-Canadian architecture.

Mackinac Island is prepared to serve visitors whether they stay for a few hours or a few weeks. Although the Grand Hotel, a veritable living museum of Victorian elegance, is the most famous of the luxuri-

(Continued on page 40)

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TRAVEL: ENCHANTED ISLANDS

Continued from page 39

ous Mackinac hotels, the Iroquois and Stonecliff hotels and the Island House are slightly less grand. Rooms range from $45 to $320. All four hotels have elegant dining rooms. Two bed-and-breakfast inns offer more modestly priced rooms. Metivier Inn (on Market St.) and Bogan Lane Inn (just below East Bluff) are Victorian houses whose rooms range from $30 to $90. Perhaps the most delightful place to eat lunch is the tea room at Fort Mackinac. Installed in the Officers' Stone Quarters (built in 1780, it is the oldest building in Michigan), the tea room has a veranda on the cliff above the harbor, making it one of the island's most scenic restaurants.

The island virtually closes in the winter although a few bed and breakfasts stay open for adventurous visitors who fly or ride snowmobiles over the ice to see the pristine beauty of Mackinac in the winter. The park's summer horse trails provide miles for excellent cross-country skiing.

I am one of Mackinac Island's fortunate visitors who has been able to stay and work as a museum historian for the state park. As I spend my summers on Mackinac Island I become increasingly aware of its powerful charm—charm not fabricated and neatly packaged, but flowing from a real community steeped in history.

SABA

By Mervyn Kaufman

It was overcast the third day of our week in St. Maarten, and we had already had too much sun. It was an ideal day to visit Saba. We had no idea what to expect, but a friend had insisted: "You *must* see Saba and get Tony Johnson to drive you around. His family has lived on the island for five generations."

Saba (pronounced *Say*-buh), smallest of the Windward Islands of the Netherlands Antilles, is 28 miles southwest of St. Maarten and easily reached by inter-island STOL: Short Take-Off and Landing craft. The flights (three daily) begin by going nearly straight up and end by going nearly straight down. It's just as well. Saba's landing strip at Flat Point is minute.

What we saw as we landed was a cone-shaped island whose peak, Mt. Scenery, was wreathed in mist. We stood on rock that seemed to have been thrust out of the Caribbean by volcanic force—which, of course, it was. A red-haired cab driver approached. "Are you, by chance, Tony

(Continued on page 42)

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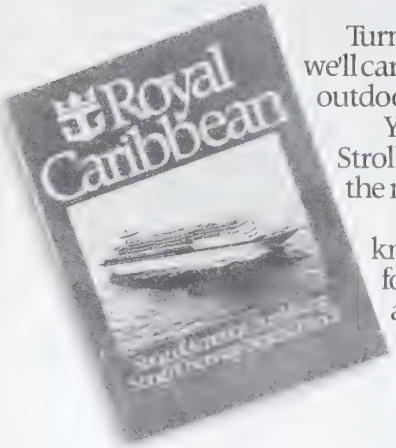
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TRAVEL: ENCHANTED ISLANDS

Continued from page 40

Johnson?" my wife asked. Amazingly he was. The four of us (my wife, her mother, her brother and I) piled into his car, and for $25 he led a fascinating tour, pausing whenever possible so we could walk about, snap pictures and enjoy the view.

Saba turned out to be one of those mystical places we'd always heard about but never thought we'd see: charming, naturally beautiful and completely outside time. And Tony turned out to be a Saban of Dutch-Scottish descent whose English was tinged with a lyrical burr. As he recalled for us the island's colorful history—from its 1493 sighting by Columbus through its 17th-century colonization by the Dutch and subsequent English, French and Spanish incursions—we gazed out at windblown palms and hibiscus in bloom, at orchids and giant elephant ears, at tree limbs heavy with mangoes, papayas, oranges and limes, and at neat little houses clinging to the slopes.

These white clapboard houses with their red tile roofs and lacy gingerbread trim bear the subtle earmarks of English, Scottish (from Shetland Islands seamen) and Dutch cottage architecture. The Dutch settled Saba in the mid-17th century, but it passed back and forth to the English, French and Spanish many times before becoming officially Dutch. The houses reflect these influences in a mixture of northern European and Caribbean architecture.

Clusters of white structures making up the villages are linked by a nine-mile road that winds from Hell's Gate up to Windwardside and St. Johns, then down through hair-raising hairpin turns to the capital, situated in the "bowl" of the island and named, appropriately, The Bottom. Driving along, Tony Johnson waved to passersby, addressing them by name. With a population under 1,100 it's possible to know everyone, and many are related. By his count, Tony has 73 first cousins.

At The Bottom we stopped to stretch and to browse in the Saba Artisan Foundation shop, where clothes and linens of hand-screened fabrics made on the island are sold. Back in the car, we headed for Fort Bay, where yachts and small cruise vessels anchor and where scuba diving flourishes. It's a craggy place, but the only one with direct access to the sea, for Saba has no beaches. From Fort Bay we ascended 1,500 feet to Windwardside where we visited the Saba Museum, housed in a for-

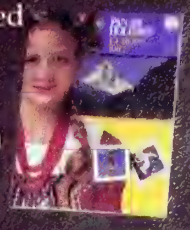
(Continued on page 44)

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TRAVEL: ENCHANTED ISLANDS

Continued from page 42

mer sea captain's house fitted out with furnishings from the 1890s. Then we stopped for lunch at the nearby Captain's Quarters, the island's only bona fide hotel. We sat in a vine-covered pavilion looking out at a fresh-water swimming pool and, beyond it, to the Caribbean. The effect was spectacular. So was the lobster salad served with just-baked bread and the homemade pastry.

The Captain's Quarters is a group of tiny wood-frame houses clustered around a c. 1900 structure that houses the hotel office, library and sitting room. Room rates vary from $85 a day for a double in season (December 21 to April 14) to $70 a day at other times. Modified American plan is $25 a day per person more.

Back at Flat Point we awaited the return of our STOL and watched Tony immerse himself in a card game with fellow drivers, some of whom might have been cousins. Fog and low clouds had gathered by the time we took off. As we ascended, Saba vanished in mist. "Shangri-La," said my mother-in-law. "Brigadoon," said my wife, reacting to the strong Scottish and English ambience of the island and its people. We had been there just a few hours but felt transported to another century.

SAN JUAN ISLAND

By Mary McKernan

Washington State's San Juan Island is such a tranquil place you'd never guess it was once a war zone. But in 1859, when a Hudson's Bay Company pig uprooted an American farmer's potato patch, troops were called in and the "Pig War" was on. Actually, the pig was a scapegoat. Because of fuzzy boundary specifications Canadians and Americans living here had been at odds for years, each group convinced it was on home ground. The Pig War simply brought a long-standing brouhaha to a head. Fortunately, both countries submitted the issue to arbitration while the pig was still the only casualty, and in the end, the United States was declared the rightful owner of the San Juan Archipelago.

In the 1790s an English explorer, Captain George Vancouver, became lost among the 172 islands of the San Juan Archipelago. It's impossible to get lost today because the Washington State Ferry runs regularly from Anacortes (80 miles north of Seattle) to the largest islands: Shaw, Lopez, Orcas and San Juan. While all the islands promise tranquility and seclusion, I recommend San Juan—for its history and an architectural curiosity.

It *is* possible to fly to San Juan—and to the other large islands—but the ferry ride through the Archipelago is one of the most scenic boat rides in the world. The salt air and gentle slap of waves against the bow make the two-hour ride very soothing. The ferry floats past the wooded bluffs and deserted beaches of the small San Juan Islands, many of them uninhabited.

In the past 10 years, many retired people have moved to the larger islands, but the growing population hasn't affected the tranquil atmosphere. In fact, Friday Harbor, where the ferry docks on San Juan, still looks like an old-fashioned western town. Although the turn-of-the-century frame buildings have been renovated inside and now house restaurants, art galleries, shops and bed and breakfasts, their exteriors remain simple and rustic.

After visiting the remains of American Camp on the southeast toe of the island and restored English Camp farther north (to learn about the Pig War), I looked in on San Juan County Park (popular with scuba divers) and Lime Kiln State Park (good whale-watching site). Traveling along roads lined with Douglas firs, rhododendrons and wild sweet peas, I drove to the northwestern tip to Roche Harbor Resort.

Roche Harbor was built in 1886 by limestone tycoon John S. McMillin as a company town for the Roche Harbor Lime and Cement Company. The next year Mr. McMillin built the Hotel de Haro so he could entertain his prominent friends. Teddy Roosevelt, who visited in 1906, would still recognize the historic hotel with its two-story veranda and gingerbread trim. Cabins scattered around the 2,000-acre property used to be workers' houses and can now be rented by vacationers. Rooms at the hotel range from $48 to $85 a night in summer, $35 to $60 in winter, and the cottages (which require a minimum of four nights in July and August) $75 to $85. Lagoon Shore Condominiums, part of the resort complex, go from $75 to $170.

The structure that held me spellbound, however, is the memorial to the McMillin family, built in 1936. Called Afterglow Vista, it stands in a quiet glade, away from the resort's main compound. Steps lead to a platform encircled by seven 30-foot Doric columns. In the center is a round stone table and six chairs—repositories for the ashes of family members. As I lingered in this memorial, I felt totally in accord with the San Juan legend: Once you set foot on this island, you must return again and again or forever.■

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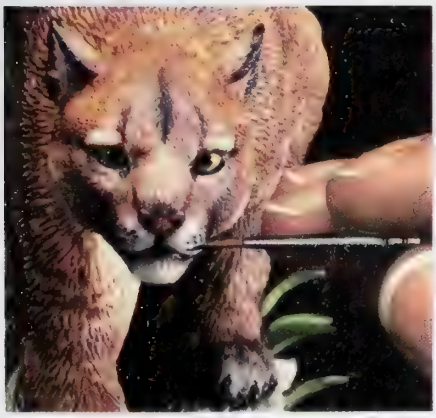
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BIG STYLE DIRECTIONS

The best elements of this Spanish colonial house—high ceilings, tall windows, handsome woodwork—come into focus with white walls



This Los Angeles house has everything we think of as the best in California decorating: white walls, pale floors, uncurtained windows and French doors, grandly scaled uncluttered rooms, oversized furniture upholstered in white. Yet just over a year ago it was a prime example of another venerable—but completely different—California style, Spanish colonial. In fact, it took a lot of courage to change the house.

Designed 16 years ago by one of Los Angeles's leading architects, Hap Gilman, the house had graciously proportioned rooms and beautiful details. Despite its high ceilings and tall windows reaching almost to the floor, the house was dim and heavy with ceiling beams and paneling, windows and doors of dark wood, and floors of brown tile. And it was much too formal to suit the living style of owners Rick Guerin and Camelia Kath. They called in interior designer John Cottrell, who bleached the beams, painted doors and window frames white, installed wood floors and filled the rooms with furniture upholstered in white.

"For some time I had dreamed of an all-white house—like a gallery," says Miss Kath, who once liked floral prints and framed pictures everywhere. "I wanted a complete change, and there is something about all white and no pattern that eases your mind." Mr. Cottrell left the windows uncurtained (except for shutters where privacy or shade was needed) so that the tall, beautiful shapes can be seen. In fact, all the changes he made accentuate the house's grand design elements and show off its architectural bones to the best advantage.

The white walls and white furniture make a good background for the Indian art that Miss Kath and Mr. Guerin collect, like the hanging leather bag in the master bedroom and the pottery in the living room and study. Sheets, duvet cover and pillowcases in master bedroom from Descamps. Flowers and plants by Bill Vicik. Area rug in dining room, Berbere Imports; china, linens, flatware, The Brass Tree.►

Above: **To make window shutters more dramatic, consider overscaled louvers. Mr. Cottrell had shutters made with louvers one and a half inches wide for the master bedroom.** ***Right:*** **Even if you plan to use slipcovers most of the time, upholster furniture underneath. That way you won't be left with bare muslin when slipcovers are being cleaned. These ties were copied from the fringe on Indian leather baskets in the owners' collection.**



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The white walls and white furniture make a good background for the Indian art that Miss Kath and Mr. Guerin collect, like the hanging leather bag in the master bedroom and the pottery in the living room and study. Sheets, duvet cover and pillowcases in master bedroom from Descamps. Flowers and plants by Bill Vicik. Area rug in dining room, Berbere Imports; china, linens, flatware, The Brass Tree.►

Above: **To make window shutters more dramatic, consider overscaled louvers. Mr. Cottrell had shutters made with louvers one and a half inches wide for the master bedroom.** ***Right:*** **Even if you plan to use slipcovers most of the time, upholster furniture underneath. That way you won't be left with bare muslin when slipcovers are being cleaned. These ties were copied from the fringe on Indian leather baskets in the owners' collection.**







Decorating styles of the Napa Valley are as diverse as the first settlers who came to California. "When visitors ask to see a typical house," says Thomas Bartlett, "I tell them the only thing typical about the valley is grapevines. Every house expresses the personal taste of the owners, who travel and bring back furniture and ideas." Mr. Bartlett is no exception. Fringe on the velvet table skirt came from Florence; antique tapestry on sofa and chair pillows came from Paris; English pine columns (two flank the fireplace, two stand where the L-shaped living room turns the corner) were found in southern California.

"I do love contrasts—between fine objects and simple ones, rich textures and rough," says Mr. Bartlett, referring to pine columns silhouetted against the lacquerwork of a fine Coromandel screen.

"Of course, it took quite some mixing to come up with a wall color to do justice to such a diversity of finishes." Three coats of almond-colored paint, with much sanding and patching between coats, gave a smooth finish to wood-paneled walls.■

Photographer
JOHN VAUGHAN



Right: **Give architectural distinction to a low-ceilinged room with an eight-panel screen and old columns. Mr. Bartlett's screen is a rare antique, and the columns are 18th-century, but simpler pieces would achieve the same effect.** ***Left:*** **Juxtapose a luxurious material with a rough one—here, damask print sofa fabric with unpainted wood columns.** ***Top:*** **Tortoiseshell boxes on velvet.**

NAPA VALLEY ESSENCE

This designer loves contrasts: simple bamboo and rich tapestry, unpolished wood against priceless lacquer



CALIFORNIA • NOW

PACIFIC TRANSFORMATION

Plain rooms ingeniously decorated to take advantage of their natural assets: extraordinary light and view



Comfortable furniture, the blue and white color scheme, nautical motifs—this could be the quintessential beach cottage. The surprise is that the fresh, airy look has been created in a once-dreary two-bedroom condominium in Long Beach.

"The lighting in the apartment was poor, the walls were beige, and a bar took up half the living room," says interior designer Bill Holbrook. "The only thing the apartment had to offer was a spectacular view of the Pacific Ocean."

To make the most of the view, Mr. Holbrook left the windows bare, save for simple shades that billow in the breeze like a ship's sails. Sisal floorcovering the color of sand is also evocative of the shore, as is the color scheme.

The white walls and furniture also brighten and open up the space. And the large cushy chairs in washable slipcovers add to the relaxed, informal look.►

Tables can do more than provide surface area: Round skirted table conceals a television on a swivel base. Inexpensive sisal floorcovering comes in squares. If something spills, simply cut out soiled squares and replace with clean ones.



The owner cherished memories of her grandparents' big 1920s California beach house, which had been sold, and wanted to capture its spirit here—without creating a shrine. Furniture from the old house was painted white to give it new life. Once the living room bar was removed, seating could be installed and shelves built for the owner's glass collection, which includes tumblers from her grandparents.

The crowning glory of the master bedroom is a canopy bed. Its vertical lines make the ceiling seem higher than it is—a neat trick in a cleverly decorated flat.■

Editor NANCY GOSLEE POWER
Photographer
TIM STREET-PORTER



Opposite: **Wainscoting gives bare walls the character of an older house.** ***Above:*** **A canopy frame nailed to the ceiling has the romantic look of a four-poster bed. Make the frame of wood planks from the lumberyard; stretch fabric over the frame; attach flat curtain rods outside the frame. Fabric panels, skirt and valance can be removed for cleaning.**

FOR MORE DETAILS, SEE PRODUCT INFORMATION

PERFECTION IN MINIATURE

A tiny house that measures up in charm and originality





The owner of this Los Angeles residence learned firsthand that gray clouds have silver linings. In her case, the cloud was the discovery that the garage behind her bungalow could not be remodeled as a studio. (The old structure was infested with termites and sinking into the ground.) The silver lining is this tiny masterpiece that architects Buzz Yudell and John Ruble created after the garage was torn down.

Only 795 square feet, it calls to mind old carriage houses, Spanish colonial missions, even the garage it replaced. Yet the house is strikingly original and as perfectly suited to its garden setting as to the owner, an artist/printer who calls it "a wonderful place that really works well for me."

One reason this place works so well is that the owner and architects revised the project as they went along. Originally she commissioned the firm of Moore Ruble Yudell to design a studio to accommodate her two vintage printing presses, large typecases and drafting table. But she soon realized she could have more, even on a budget of $40,000: A small reading/sleeping loft was added, then the kitchen and darkroom—in short, a complete house.

This, in fact, was what intrigued Mr. Yudell: "It was very exciting—the idea of a small house for one person."

The architects dignified the small house with elements of a larger residence, such as a formal entrance as well as a service door. But their crisp, unusual design breaks new ground. The tower over the corner entrance rises 20 feet to the branches of a 60-year-old magnolia tree. "From inside the tower feels like a tree house," the owner says. Below the tower and toward the back are the other living spaces. Under the sloping roof is the studio, which opens to an outdoor workspace when the big, bifolding doors are pulled apart. Because the building faces north and west, away from a street and parking lot, it feels completely secluded.

The stucco and frame construction, however, is in keeping with the small bungalows of the area. Consultant Tina Beebe selected the colors for stucco and trim. The light terra cotta, in fact, was the color of the original architectural model for the house, and according to the owner, "Everyone just got used to it."►

How the challenge of a modest house can be met with originality and wit: A few features—tower, carriage-house doors—add character without cluttering up the facade. Color is another spirited element; note the blue-gray Adirondack chairs. Thanks to the mild California climate, the brick patio is an additional "room." Drawing *(left)* shows how living areas were carved from limited space.





PERFECTION IN MINIATURE

A new twist in seating: S-shaped banquette offers hidden storage

When a house consists of only 795 square feet, not an inch can be wasted. By carefully choreographing the interior, the architects created areas for a range of activities—reading and sleeping, writing, printing, cooking and entertaining—that are distinct yet open to each other. "There is a sense of one room flowing into another," says architect Buzz Yudell. He and partner John Ruble achieved this with an angled wall system *(see drawing, page 00)*. Cutouts in the wall—interior windows—provide views to other parts of the house. Seated in the dining area, for example, you can see through to the presses in the studio. Windows that carefully frame views of the garden and magnolia tree also open up the small space.

Because the house is too small for a full second floor, a series of landings add usable space. From the kitchen, stairs lead up to a dressing area; the next level has a writing desk; up a few more steps is the loft, where a sofa pulls out into a bed. In fact, the 50-square-foot loft is not much larger than the king-size bed, but does not feel cramped because of a large window that overlooks the magnolia tree as well as a view of the dining area.

The kitchen is a prime example of ingenious space planning and creative attention to details. The seating banquettes, for instance, double as storage, and their curves break from the angular shapes of much of the interior. Trimmed in stamped aluminum, the S- shaped banquette is reminiscent of old diners, as are the table and backsplash of quilted aluminum. The easy-care floor is uncolored cement with a sealer and wax finish. Cabinets angled at the top are flush with the slanted ceiling; the open bottom shelf allows a display of china, which provides a touch of color—another modest detail that reflects the graceful sensibilities of the owner and architects. ■

Editor NANCY GOSLEE POWER
Photographer TIM STREET-PORTER







Inventive seating makes for fun, informal entertaining. Built-in banquettes provide ample room for guests (S-shaped banquette seats six); carpeted staircase leading to loft offers more seating. Banquettes also double as storage space. Slipcovered foam cushions lift off; underneath are plywood lids that provide access to storage space.



A FINE BLEND OF GARDENS

In a fertile California valley, the land yields grapes for livelihood and gardens of assorted delights



FAITH ECHTERMEYER

California's growing regions include deserts filled with cacti, subtropical areas where bougainvilleas and bird-of-paradise prosper, and mountains where tiny alpine jewels bloom in the snow above the timberline. The center of the state boasts the richest diversity. But most precious in this place in the sun are the grapes that have made the Napa and Sonoma valleys among the most famous winemaking regions in the world.

Eleven years ago Audrey and Barry Sterling bought a 300-acre ranch in the hills of Sonoma Green Valley. Audrey began restoring the house, an enormous Victorian built from redwoods cleared from the property in the 1870s. Barry added to the Pinot Noir and Chardonnay grapes that were growing in the thin soil and fractured shale. Together they created more than a dozen food and ornamental gardens that, they say, are like "rooms that are separate but flow together."►

Above: **The vineyard in autumn.** *Opposite:* **Where one garden "room" ends, another begins. The rose garden is seen in front of the perennials garden that begins with rock edging softened by fountains of iris foliage. The vineyard lies beyond a row of blue delphinium. All this layered splendor was designed to be viewed from the house.**





A FINE BLEND

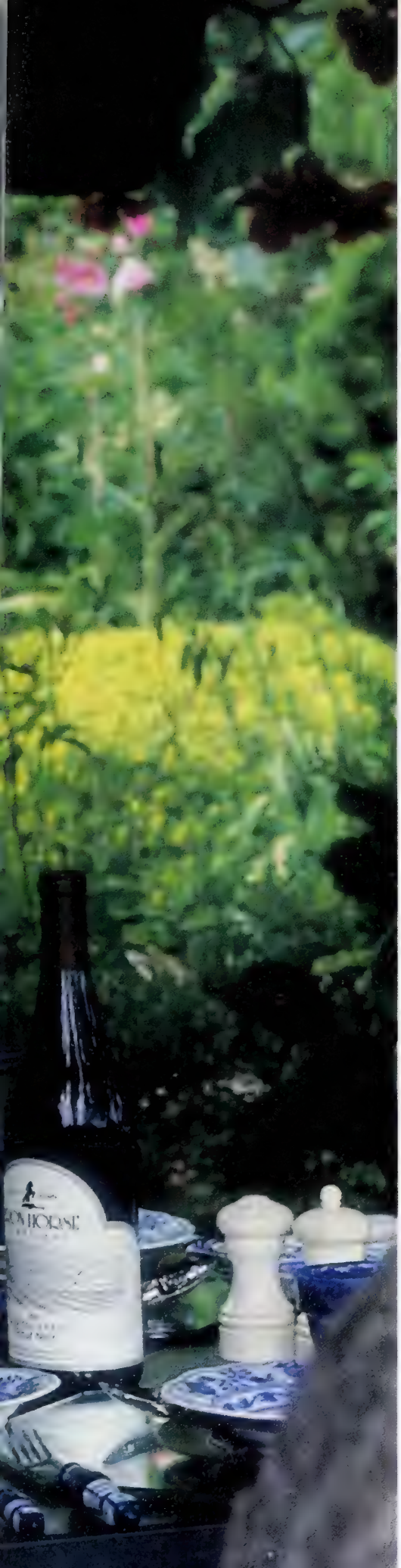
Gardens of vegetables, flowers and herbs double as "rooms" for outdoor entertaining

At the Iron Horse Vineyards, nearly every garden is designed around a setting for entertaining. At the base of the rhododendron glen where foxgloves, primroses and calla lilies bloom, there is an outdoor cooking spot with tables under bright umbrellas; the rose garden has its "tea room"; and in the perennials garden a beautiful table stretches beneath a grape arbor.

Radiating outward from the Sterling house, every hillside has its own planting design. On the low, wet land vegetables grow in geometric raised beds, and herbs abound in wood containers.■ —KEN DRUSE

The gardens have sunny and shaded areas. *Left:* Under a grape arbor in the perennials garden a table is set for lunch with an unconventional centerpiece: onions unearthed from the winter vegetable garden. *Below:* In the summer vegetable garden, an ever-changing display of herbs is grown in fast-draining soil in movable half-barrels. *Bottom:* Venerable Mediterranean fan palms enhance a hillside garden of plants native to California and to regions with similar climates around the world.

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KEITH ECHTERMEYER

BIG PERSONALITY PIECES



A cache of artisans' works, generous in size and spirit. Imagine the impact of one in a room in need of something original!

California design is anything but traditional—just look at the furnishings shown here and on the following pages. Clearly their designers have taken creative leaps with color, texture, scale and shape. This bold, playful approach characterizes California style, displayed in these accent pieces.

Climate, landscape and heritage influence these designs. In some cases, the artist just wanted to play with color or shape. When it's not luxuriously overscaled, furniture can exude a sense of humor—for instance, the fish armchair *(above)* from Tops Malibu, $595. Mexican wineglasses, $12 each, Umbrello; floor lamp, $490, Kreiss Collection; painting, $1,200, Shirley Oaks; upholstered bench, $2,100, Kreiss Collection; late 1800s Apache tableta, $1,800, Nonesuch Gallery; cotton dhurrie rug from the Mary Edwards Collection, $565, Kneedler-Fauchere. *Right:* Painted chairs ($540 each) and pallet bed ($900) are from Umbrello; early 1900s American Indian parfleche, $[illegible]. Nonesuch Gallery. Snake painted by Dirk Kortz, $80 to $450; marlin fish by Mark Beam, $700; pillows ($100 to $165), mat ($395) and African dancing poles ($120 each) by Helen MacGregor for Nomad; painted bowl by Judy Lichtenstein, $70 (all available at Taylor Gratzer).►

When you use overscaled furniture, accessorize with large pieces for balance. For example, the painting and lamp *(above)* are consistent with the size of the bench. Propped against a wall, poles like these *(right)* can add pattern and verticality to a room with a low ceiling.





BIG PERSONALITY PIECES



Another influence on California design is the state's rich crafts heritage. Today, artists are experimenting with different textures, shapes and materials to create objects with a strong visual impact. Antique textiles are so striking they can serve as wall art. The Indian dress yoke *(above)* is $1,800 at Nonesuch Gallery. Ceramic melon vases, $22 each; yellow squash salt and pepper shakers, $22 a pair; garlic, $20 a pair; eggplant, $19.50; red onion, $18; all made by Patricia Garrett at The Gardener. Table distressed and painted by Steve Rapp, $375, Nonesuch Gallery. *Right:* Andirons ($800) and console table ($3,600) made by Douglas Murray, Mimi London, Inc. Drum table made by Carlos Machado, $2,100, Kneedler-Fauchere. Sculptures by Ryan Carey: blue and white vessel, pink and gray crock, vessel with applied barrel cactus spines, turquoise and copper sculpture and vessel with fish on top; $250 to $4,000, Artefacts. Chair and a half, $3,676 as shown, Mimi London, Inc.; raku pot by Carl Gillberg, about $800, Kneedler-Fauchere; hurricane globe with *faux*-stone base, $290 including candle, The Waldo Collection; runner by Carleton Designs, $2,925, Kneedler-Fauchere; wooden shell, $166, The Waldo Collection.■

Editor NANCY G. POWER
Photographer ELYSE LEWIN



The simplicity of this setting *(right)* allows the textures and shapes of its furnishings to stand out. Thistles would complement the cactus-quill pot.

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BERNARD RICKENBACH

ARCHITECTURE

PERSONAL VIEW

One main reason Italian design wields great influence on America: Gae Aulenti

It is very bad to be specialized," says Italian architect Gae (pronounced *Guy*) Aulenti. "It is like being inside an egg with no possibility for seeing around." The variety of her accomplishments stands as testimony to this belief. In addition to numerous residential projects, her architectural work includes the recent renovation of Venice's 18th-century Palazzo Grassi and its conversion to a museum for temporary exhibits; the interiors for the National Museum of Modern Art at Paris's Pompidou Center; boutiques and showrooms for Fiat, Olivetti and Dior; a housing complex in Caracas, Venezuela; the packaging for Rochas cosmetics; furniture and lighting, even opera sets.

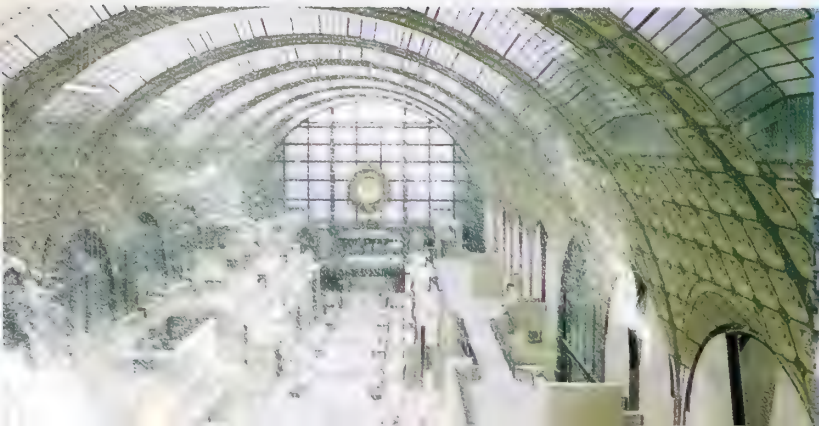
While in New York to lecture at Columbia University's school of architecture on her latest tour de force—Paris's Musée d'Orsay—Gae Aulenti explained that a diversity of work is a necessity for her. This lesson is being learned by American architects. In fact, Ms. Aulenti believes "the greatest influence of Italian design on America is in attitude rather than in style. Americans used to be so specialized, but now many American architects—Michael Graves, Richard Meier, Bob Venturi—are designing furniture and accessories as well as buildings."

The far-reaching influence of Italian design is strengthened by Ms. Aulenti's remarkable talent. When discussing her work she is no-nonsense, direct, sure of her architectural prowess. This sureness comes from a thoughtful approach to each design problem: All alternatives are considered until the ideal solution is found.

The same consistency of approach applies to the renovation work she has done. Ms. Aulenti's respect and sensitivity for the original building and its surroundings remain unswerving, whether she is working with a farmhouse in the hills above the Italian fishing village Portofino or her own town house in Milan. With every project, "the relationship with the site and the needs and dreams of the client are what determine the design. The challenge is to make the client's vision coincide with the demands of the particular place," Ms. Aulenti says. "The relationship between the inside and the outside always exists; the important thing is to find it. The window is an eye through which the building can or cannot see. In the city the other buildings form the landscape. You can accept them or reject them, but you must recognize them."

To integrate the Portofino farmhouse and its surroundings, Ms. Aulenti glassed in an open gallery to form a living room that overlooks a slope where she created an enclosed garden. Stuccoed to match the

Architect Gae Aulenti has practically reinvented this vast iron and glass structure across the Seine from the Louvre. Once a railroad station, it opened last December as one of the world's most technically advanced museums.





house, a succession of retaining walls form a garden amphitheater. Thus, the interior spaces are merged with the outdoors—both becoming pleasant living rooms.

For her own town house, said to be the palazzo where Verdi wrote his requiem, she used industrial grating to connect the levels that serve as her office and living spaces. Always sensitive to location, Ms. Aulenti says what gives her the most pleasure in her city apartment is the sense of spaciousness, yet she also enjoys the small spaces of her house in the country. "In the city where it is crowded, space is the great luxury, while in the country where nature is overwhelming, you want intimacy," she explains.

Her sensitivity to surroundings was perhaps one of the major contributing factors in Ms. Aulenti's winning the commission to transform Paris's railroad station the Gare d'Orsay into a museum. In an open international competition, the traditionally chauvinistic French selected Ms. Aulenti to transform the Gare d'Orsay into a building to house one of their proudest legacies—the nation's encyclopedic collection of French art and design from the second half of the 19th century. When the Musée d'Orsay opened in December, every aspect—from the arrangement of interior spaces to the placement of art and the installation of mechanical and lighting systems—had been touched by Ms. Aulenti's innovative hand. Because she considered the lighting a major element of the renovation, she designed more than 30 fixtures, arranging them to make the artificial light appear to have the same source as the natural light, and she created an intricate system of scrim shades that bounce and filter the light to diffuse it evenly. For the Impressionist galleries she used transparent glass "because the works themselves had been created alfresco." One of the greatest challenges of the renovation was to establish a relationship between the enormous nave (more than 400 feet long and 100 feet high) and the works of art. Her own part of the design is always clearly differentiated from the original structure. Yet here, as in all her projects, her design is integrated with, rather than imposed upon, the original building and landscape.

Renovating the Palazzo Grassi presented Ms. Aulenti with another challenge. In Venice where restoration work is carried out under the closest scrutiny, she had to maintain a delicate balance between restoring the 18th-century mansion and adapting it for temporary exhibits. "The challenge was to upgrade the space with all the latest technology without touching what is visible to the eye," she says. "It had to be an invisible project, and we had to be like magicians."

With an investment of close to $9 million from Fiat, the building's present owner, Ms. Aulenti and Venetian-born architect Antonio Foscari succeeded in effecting the conversion while preserving the integrity of the original building. The old walls, restored now, were badly damaged in the '50s by attempts to conceal new installation networks within them. To spare the ancient walls from further attack, a decision was made not to conceal any of the new systems within them. A wall system of plaster reinforced with wire netting was created to mask all the mechanical systems—lighting, air conditioning, heating and security.

These panels serve as a surface upon which the art can then be hung. The holes left in the panels will be replastered and repainted after each exhibit so that the walls will eventually be layered with "souvenirs" of past shows. These new walls, painted white and slightly angled in at the top, are free from both the floor and ceiling to accentuate their independence from the ancient walls.

The original interior walls were colored with traditional Venetian pastels. Characteristically the stucco contained marble dust. "We used subtle transformations of shiny and mat stucco to bring the shimmer of the canals inside," Ms. Aulenti says. "We wanted the palace interiors to be like whipped cream."

With all these design challenges behind her, is there anything Ms. Aulenti yearns to tackle? Without hesitation she replies, "A skyscraper in Manhattan." And what else? "A small lamp for that particular building." We do not doubt that both the skyscraper and the lamp would be at once totally different from anything of their kind and appropriate to their place. "However, the most beautiful thing in any project, large or small," Ms. Aulenti explains, "is the beginning, when you slowly begin to see the paths that lead to the solution." ■ —SUSAN ZEVON





COURTESY OF PALAZZO GRASSI

In her renovation of the Palazzo Grassi *(top)*, Ms. Aulenti gave its interiors the flexibility to accommodate exhibits as diverse as the opening show of Futurist art *(above)*, the current exhibit of paintings by Arcimboldi (through June 7) or the upcoming Tinguely and Phoenician shows.

FRESH STYLE FOR AN 1800s HOUSE

The historic charm of Michigan's Mackinac Island inspires "A View From the Veranda," a fabric and wallpaper collection available at retail



Time seems to have stopped on Mackinac Island, an eight-mile-round jewel tucked between Michigan's two peninsulas and Lakes Huron and Michigan. Horse-drawn buggies, bicycles and people on foot fill the narrow streets as they did when the island was a popular Victorian resort. Artist Kate Williams spent summers as a child in one of the original heirloom cottages. Charmed by the island's natural beauty and quaint Victorian architecture, she has designed a Waverly fabric and wallpaper collection that fills this 1876 frame house overlooking Mackinac harbor.

Just as Ms. Williams was sympathetic to Mackinac, Georgina Fairholme's decorating was inspired by the simplicity of the house, brightened inside and out with Pittsburgh Paints' spectrum of colors.►

If you enjoy using your porch, why not create an outdoor room that's really comfortable? On this porch *(right)* wicker is arranged in conversation circles. Floral-patterned fabrics in the adjacent living room *(next pages)* bring the outdoors inside. The room's tall ceilings and many windows called for light, airy patterns.





FRESH STYLE FOR AN 1800s HOUSE



FRESH STYLE FOR AN 1800s HOUSE

A new interpretation of Victoriana with simpler, lighter patterns designed to be mixed

Mackinac is often referred to as the Williamsburg of the Midwest. With such a reputation, it's not surprising that the dressing of a landmark house inspired craftspeople, gardeners and shopkeepers from all over northern Michigan to donate their skills and wares. The house is owned by the Mackinac Island State Park Commission to receive dignitaries who visit the governor, another summer resident.

When a guest's typical day is spent outdoors, returning to this house is just as refreshing. Light floral patterns and colors complement its airy quality and reflect the island's natural beauty. Roses, lilacs and forget-me-nots bloom in the fabrics just as they do on Mackinac in the summer.

"The houses on Mackinac all have a history and a meaning," explains Kate Williams. "Georgina Fairholme decorated with a great variety of things to give the house that charm and personality." Although this romantic look was created especially to honor the island, Waverly's fabrics and wallcoverings are applicable to houses everywhere in all seasons. Upholstered furniture throughout the house is from Lee Industries, Inc. In the living room, the Empire clock is from Wentworth Antiques, Ltd.; Staffordshire dogs, Longton Hall Antiques. In the blue bedroom, the balloon prints are from J. Pocker & Son; wooden chair, Pooter Olooms. In the master bedroom, bed linens are from Jane Wilner at Henri Bendel; hatboxes, Sweet Nellie.►

Photographer WILLIAM P. STEELE

Skillful use of paint can add character to a room and its furnishings. For example, Kate Williams painted a border on the floor *(below)* and instead of refinishing the bureau, she freshened it with paint, adding a motif that repeats the pattern of the wallpaper. Painted on the headboard *(right)*, a wreath imitates the pattern of the curtain and love seat fabric. Here's an inexpensive shortcut to tailored bed hangings: sheeting gathered to the bed poles with ribbon.

FOR MORE DETAILS, SEE PRODUCT INFORMATION







FRESH STYLE FOR AN 1800s HOUSE

An old house beams with personality when inventive decorating breathes new life into its rooms









To make your rooms more inviting, take advantage of every nook, corner or storage space. For example, leaving open the doors of this antique Scandinavian cupboard *(top left)* reveals majolica plates and Staffordshire china. A skirted table of books *(top right)* turns a bay window into a reading nook. Brass lamp is from Yamaguchi, Inc. *Bottom left:* A relaxed summer life-style tends to inspire creative projects. For the master bedroom, Ms. Fairholme decoupaged a thrift-shop table with pictures from old magazines. Family photographs or other mementos would work, also. *Bottom right:* Given two corner windows in the dining room, Ms. Fairholme chose to take advantage of the views with single tie-back curtains made of toile de Jouy. Fruit prints, J. Pocker & Son. Handmade plates, Sweet Nellie. Glassware, Simon Pearce. Place mats and napkins, Mackinac Market.



The simplest room in the house is the bathroom. All it took was a fresh coat of white paint to brighten the tongue and groove wainscoting. Shell prints flank the mirror from Wentworth Antiques, Ltd. "People should be a little experimental and hang pictures in the bathroom," encourages Ms. Fairholme. "Steam should not hurt prints if they're well framed. I also like to put a chair, stool or bench in the bathroom so you can rest a towel or yourself, even. If you're lucky enough to have a little extra space, why not use it?" Fixtures sometimes need a little softening; hence, a skirt attached to the sink with Velcro®. Handwoven rug, Sweet Nellie. Towels, Jane Wilner at Henri Bendel. Lighting is from Yamaguchi, Inc.■

THE ART OF MIXING STYLES

Don't be afraid to use lively, young colors with traditional pieces

Sleek" is how decorator J. Allen Murphy describes the exterior of this geometric Bridgehampton, NY, beach house. It's the kind of ultramodern place in which you wouldn't necessarily expect to see skirted sofas, Louis XVI chairs and collections of blue and white porcelain. An unexpected mix? "My clients are traditional people who wanted the windows and light a contemporary house offers," explains Mr. Murphy.

For him, marrying classic furnishings and modern architecture was "a matter of keeping it all simple." Sofas, for example, are slipcovered in white cotton duck rather than the expected chintz. The stone floor is warmed with a subtle Art Deco rug, rather than a needlepoint one. Color is low key except for one bold stroke, the yellow which "keeps the eye dancing round the room," as Mr. Murphy says. Just a hint of other shades are introduced in the blue and white pillows which carry out the colors of the porcelain, in the cinnabar Chinese chests and in the lettuce-green faience. This patchwork of accent shades is handsomely pulled together in a star quilt, tucked around an ottoman to create a color focal point.►

Editor CAROLYN ENGLEFIELD
Photographer WILLIAM P. STEELE

Below: **To keep the 20-by-20-foot living room intimate, Mr. Murphy created three seating areas. Two are centered around the white sofas; a third is anchored by the yellow armchairs. An ottoman in the center of the room serves as a coffee table—and a resting spot between seating areas.**
Right: **Instead of settling for conventional furnishings, Mr. Murphy selected baker's racks to display china and made an end table out of variegated stone that matches the floor.**















When color comes from collections, you can make a white room assume a number of personalities simply by shifting the accessories. For example, the blue and white porcelain that lines the living room mantel *(top)* can be traded for the bright majolica *(above)*, which provides a wonderful color source for a little sitting room off the bedroom. The quilt, thrown over the armchair, is an ingenuitu slipcover that can be changed to match the colors of the collections. The mirror over the mantel is rare in that it is topped with a stag instead of an eagle.

For an element of surprise, cotton duck bed curtains *(top)* are lined with a rose chintz from Cowtan & Tout, Inc. A matching slipcovered white chair is warmed with a throw from C&W Mercantile. In the dining room *(above)*, chairs were the startin point for the design. They're stripped-pine Empire pieces, given a tou of the wild with leopard print from Quadrille. "For a small room, my rule of thumb is that lots of pattern makes it cozier," says Mr. Murphy of the guest room *(opposite)*. Quilts, The Gazebo New York; wallpaper, Quadrille; bed linens, Pratesi.■

IE ART OF MIXING STYLES



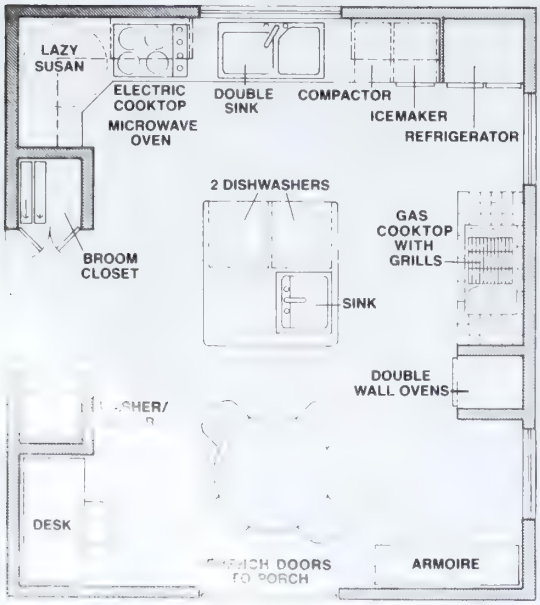
RECIPE FOR AN UPDATED COUNTRY KITCHEN

A distinctly French flavor with room for two cooks plus guests

A kitchen for serious cooks: roomy, efficient and filled with country French charm. A tall order, yet Michael de Santis met the challenge, designing this 300-square-foot room with defined areas for menu planning, cooking, dining, laundry and storage. Lighting is well focused: one hanging fixture for general illumination plus downlights in the vaulted ceiling and under-cabinet lights. Whirlpool appliances mark this as a kitchen for the late '80s and even beyond.

Cabinets from the St. Charles Division of Whirlpool Kitchens, Inc.; sinks and faucets, Kohler Co.; oak floor, Bruce Hardwood Floors; tile, Country Floors Inc.; wall fabric, Lee Jofa, Inc.; table, Guy Chaddock & Co.; chairs, Drucker Inc.; accessories, Howard Kaplan's French Country Store, Wolfman-Gold & Good Company; mixer, KitchenAid. ►

In an age when cooking is often a collaboration, this layout offers plenty of elbow room. As shown in the floor plan *(below)* there are two cooking areas: one with a ceramic electric cooktop plus a microwave for quick heat-up-and-serve, the other a gas down-draft cooktop beside double wall ovens. Refrigerator-freezer is central to both. Country French theme is sustained by Whirlpool Trim Kits so refrigerator, icemaker and compactor fronts blend with cabinets *(right)*.






CHOCOLAT
REVILLON





COUNTRY KITCHEN

"The bleached wood cabinets immediately made me think of toile and bistro chairs —very French"

"What inspired this design was the cabinets," Michael de Santis recalls. "They made me choose a country French look that really came alive when I found the toile fabric—a perfect wallcovering." Mr. de Santis wanted both contemporary and traditional elements so the room's functionality wouldn't overwhelm its period charm.

To heighten the country French feeling he designed an intersecting vault ceiling and echoed its contours with huge arched windows—a graceful way to increase natural light. The black and white tile backsplash provides a graphic boost, in contrast to the pale wood tones of cabinets and floor. The halophane lantern provides the required downlighting over a work area and is also true to the country style.

The room abounds in modern variations on the old world farmhouse kitchen: The center island, once mainly a cutting board, here is an all-in-one food preparation and cleanup center. Where the Whirlpool self-ventilating double ovens are installed would have been an open hearth.

Windows from Webb Manufacturing; armoire, Guy Chaddock & Co.; writing table and panetière, Pierre Deux; computer, Zenith. ■

Editor KATHLEEN MAHONEY
Photographer EDGAR DE EVIA



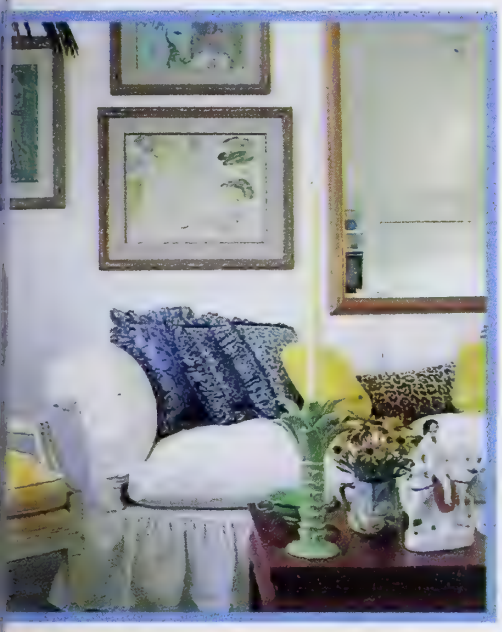
Tile is both utilitarian and handsome: in white countertops framed in black bullnose *(right)* and in the checkerboard backsplash *(previous pages)*. Center island provides a generous work surface and housing for necessities, in this case two dishwashers and a sink. Recipe center *(top left)* marks headquarters for cookbooks, recipes and home computer. Stacked washer/dryer tucks behind louvered doors *(left)*.

FOR MORE DETAILS, SEE PRODUCT INFORMATION




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TRANSFORM YOUR ROOMS! NEW WAYS WITH ACCESSORIES FROM THE PAGES OF THIS ISSUE



WILLIAM P. STEELE

IF YOU HAVE A FEW FAVORITE PRINTS but nothing important enough to dominate a wall, group what you have around a large mirror *(above)*. A plus: These Vertès watercolors carry out a sunny color scheme *(page 84)*. Because this is a look that doesn't necessarily require original artwork, you can achieve the same effect using inexpensive reproductions.

RAID THE GARDEN FOR a homegrown centerpiece, using vegetables and fruits for lush effect. At Iron Horse Vineyards *(below)*, winter squashes and nuts, as well as stone rabbits, expand a group of potted flowers into something special. Vegetables with strong shapes and colors—red cabbages, artichokes and kale, for example—are particularly effective, but do vary size, shape and color within your arrangement. You might even hollow out a pear or small squash to hold a candle. Remember, in cold-climate winters you can use evergreen boughs and pinecones in a basket, or bare branches with rose hips in a crystal vase. For more on entertaining at Iron Horse, see page 66.



KATHI HEFFNER

NEW WAYS WITH OLD MASTERS: If original vintage oil paintings aren't in your budget, don't despair. It's still possible to find paintings of minor subjects by lesser-known (or unknown) artists that make up in charm what they lack in technique. These will likely be found in country antiques stores. Give them stature with an elegant frame and ribbon bowknot cord. You could also copy top decorators and hang two or three paintings one over the other in an English-style room. Too busy to shop? This rabbit painting *(top right)* is a contemporary artist's reproduction of an 18th-century work by George Morland. It would retail for about $280, as would similar subjects. To learn where to find them in your area, write to R.G. Schnoor, Inc., Room 223, 225 Fifth Ave., New York, NY 10010. To see more animal accessories, turn to HB Marketplace on page 20.



MARCUS TULLIS

ONE BRILLIANT COLOR CAN announce a collection—in this case, 1930s glass *(below)*. Now rare, the decal-decorated sets were once widely available, produced by the Hazel-Atlas Glass Co. The owner of this California condominium *(page 58)* supplemented a few pieces from her grandparents by scouring shops in New York, Texas and Los Angeles. Glasses are sometimes available, plates hard to come by.■ —PHYLLIS BARTLETT



TIM STREET-PORTER

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ENTERTAINING PLUS

By SARAH BELK and BEVERLY McGUIRE





ANDREW BOYD

GREAT TASTES

A GREAT PAIR

We love this pear fantasy served at restaurant Henri in New Orleans's Hotel Meridien. It's a specialty of Marc Haeberlin, consultant to Henri and chef/owner of Auberge de l'Ill in Alsace, France. Dissolve 1¾ cups sugar in 4 cups water over low heat. Add 1 vanilla bean; simmer 20 minutes. Add 8 peeled, cored Anjou pears and the juice of 2 lemons; simmer until tender. Cool in syrup; drain. Beginning at bottom of each pear, cut parallel slices halfway up towards stem; set aside. *Sauce:* Make your favorite sabayon or crème Anglaise and flavor it with pear brandy; set aside. *Pastry:* Using very sharp knife, cut 8 pear shapes from 1 pound puff pastry. Place on unbuttered baking sheets; brush tops with egg glaze. Bake in preheated 400° oven 15 minutes or until golden. Cool slightly, pull apart and sandwich sliced pear between pastry halves as shown. Place on pool of sauce; serve with 2 scoops caramel or vanilla ice cream topped with toasted sliced almonds if desired.

SPARKLING TIPS

Chances are you'll be uncorking a bottle of Champagne during this romantic month. How to handle the bottle with the skill of a sommelier? To chill, place in an ice bucket half-filled with ice and water (never freeze sparkling wines). Use tulip or flute glasses rather than the saucer-shaped ones to keep bubbles from dissipating too quickly. Carefully open the bottle with a napkin over the cork to muffle the pop and eliminate any spray. For a scintillating start to Valentine's Day, try softly scrambled eggs, warm, buttered popovers and your favorite sparkler with orange juice in a glass rimmed with sugar.



Reprinted by Sterling Publishing Co., Inc. from *Dining in Style* by Jim Kemp. © 1986 by Quarto Marketing Ltd. photograph courtesy of Bing & Grøndahl inc.

DINING OCCASIONS

You'll find a wealth of home entertaining ideas for every occasion—from grand buffets to a solo breakfast—in Jim Kemp's *Dining In Style* (Sterling Publishing Co., Inc., $22.50). The creatively presented floral centerpieces and serving ideas will inspire innovative arrangements with your own tableware and accessories. And while presenting classic, country and modern looks, the book also encourages mixing styles. Here, for example, the simplest dessert is served on Bing & Grøndahl's delicate, pierced-edge "Empire" dinnerware pattern, combining the casual with the formal and romantic. ■


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CALIFORNIA GRAZING BUFFET



A new eating style known as grazing consists of small portions of an imaginative variety that add up to a multifaceted menu. California caterer David Chaparro presents his own array with roast pork and fennel for openers.►


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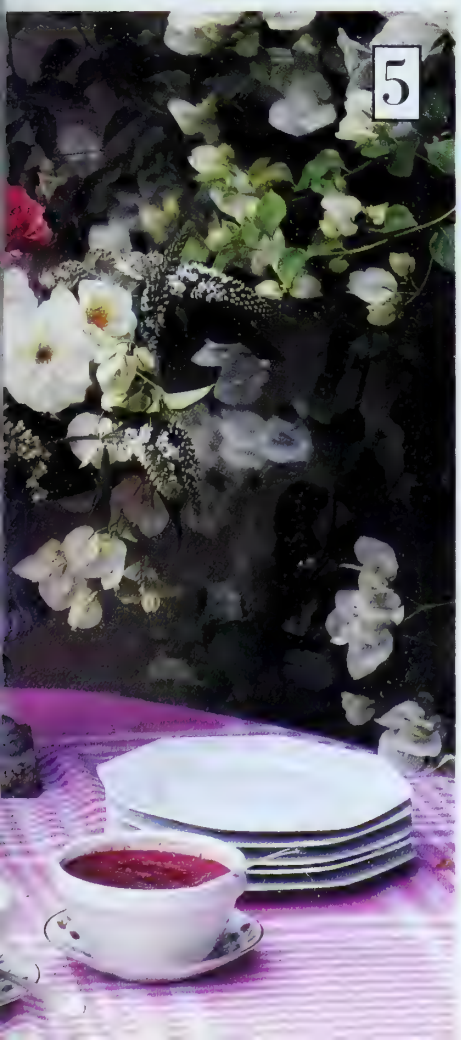




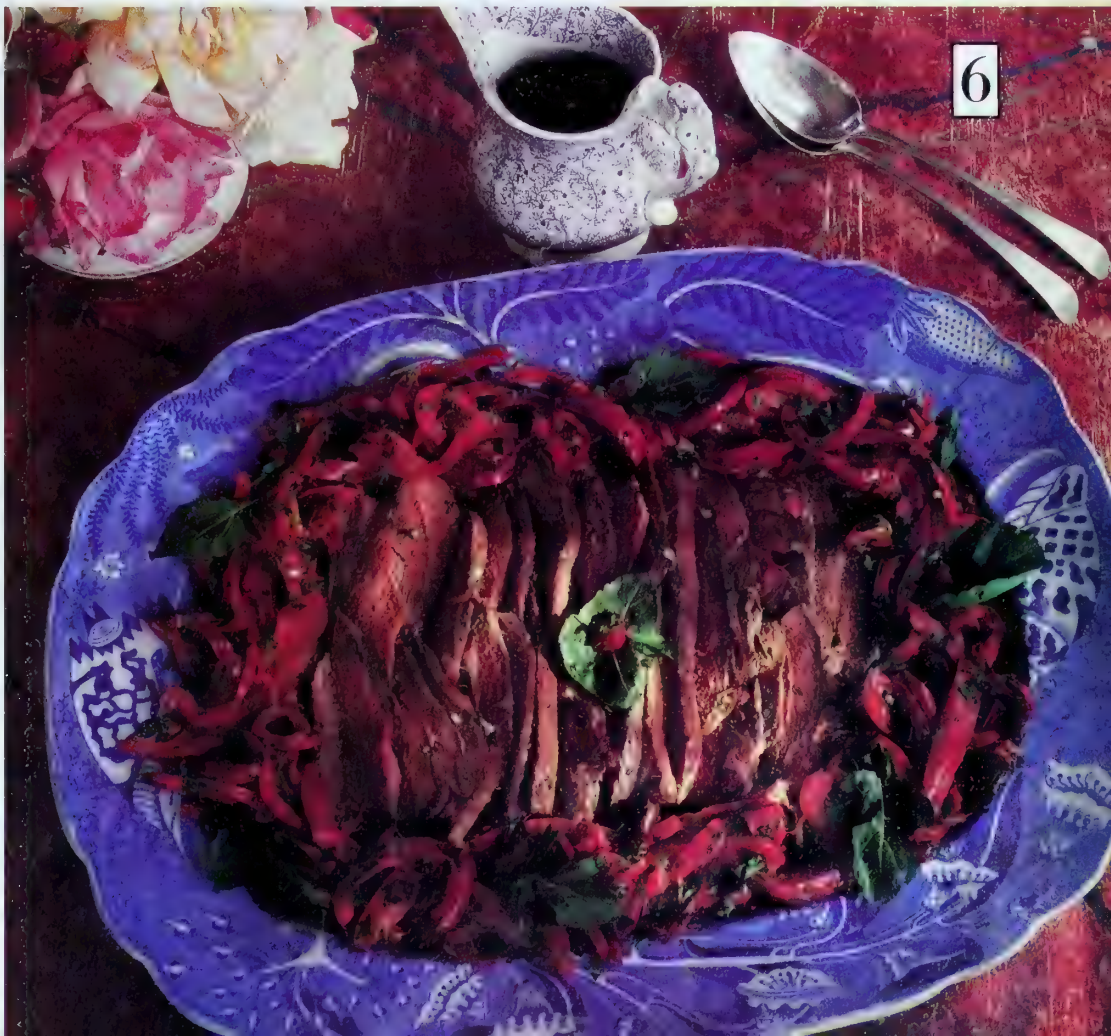
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CALIFORNIA GRAZING BUFFET

Greater variety doesn't mean greater difficulty. Make-ahead dishes served at room temperature can put a hostess at ease.

To the gastronomically curious, there's nothing quite so satisfying as sampling lots of different dishes. Plates in motion and spoons reaching into a neighboring bisque or mousse are increasingly familiar sights at table—even in the poshest restaurants. Really serious tasters don't even *begin* a meal until they've passed around bread plates for a full and complete sampling of everyone else's selections.

In recent years, French restaurants at home and abroad have responded to this love of the new and different by offering degustation, or tasting, menus, which often consist of eight or more separate courses followed by a dazzling array of desserts. Other restaurants, having witnessed the decline of three- and five-course meals, have begun to offer half-size entrées and expand their appetizer selections. Some, such as Primi in Los Angeles, have banished the main course entirely, and focus instead on starters, salads and pasta. At New York's Ménage à Trois—younger sister of the London restaurant by the same name—a lengthy "grazing" menu consists of appetizer-size dishes only.

These "little meals" are a boon for savvy dieters, who have always known that three appetizers or salads often comprise a lighter, healthier meal than the average main course with its side dishes. Also, this is a new way to entertain. Although one-dish cooking is often the answer for a busy workaday meal or casual gathering, more involved weekend entertaining calls for added stimuli: a variety of different dishes to excite the eye and palate, as well as to ignite conversation. Another advantage is that the hostess doesn't have to worry about what to serve when.

"Grazing," says David Chaparro, co-owner of Two's Company caterers in Los Angeles, "is simply a new way of presenting a buffet. And the dishes here are far easier than they might appear. Each can be made in advance and served at room temperature, so there is no last-minute cooking." Another plus: Each guest can orchestrate his or her own meal according to taste and appetite. Grazing is a veritable playground for nibblers, and absolute heaven for the insatiable taster.

"Since the whole point of grazing is variety, consider serving at least five or six different dishes," says Mr. Chaparro. "Rethink the classic menu: Instead of one main course, two vegetables and a salad, opt for several mini-courses. Consider dishes with a variety of tastes, textures and colors. It is perfectly acceptable to serve a Chinese stir-fry with a Japanese, Thai or Italian-inspired dish. The only rule is that the dishes be relatively equal in intensity, so that one doesn't overpower the other."

The pork with fennel and red onions *(page 97)* couldn't be simpler: Cook the vegetables alongside the roast; cool the pork, then slice thinly. Overlap slices in concentric circles (beginning on the outer circumference, working towards the center) to form a "flower."

1 *Previous pages:* Riso—rice-shaped pasta—salad *(foreground)* with peas, bell peppers and crab is one of Mr. Chaparro's favorites—his mother served it at his high school graduation party. Poached pattypan squashes make pretty, edible containers. (Shrimp, lobster or other shellfish can be substituted for the crab.) Shiitake mushrooms and sliced sea scallops *(upper right)* are perfumed with olive and walnut oils, lemon juice and chives and served on a bed of radicchio.

2 *Left to right:* Stir-fried shrimp-in-the-shell seasoned with fresh ginger and scallions are combined with fresh water chestnuts and crisp-tender asparagus and green beans. An East Indian-inspired salad (shredded chicken tossed with a fennel- and ginger-spiced yogurt dressing) is served on a bed of sautéed corn flavored with coconut and black mustard seeds; shiitake and scallop salad *(lower right),* described above.

3 *Clockwise from top:* Corn and coconut salad is stuffed in poached pattypan squashes. Sautéed salmon scallops topped with a mint-infused cucumber-tomato salsa is presented on a bed of arugula for a lively, refreshing combination. Lean pork tenderloin gently poached in a scallion, sherry and ginger-root-flavored broth is thinly sliced then tossed with a soy- and chili-flavored dressing and topped with cilantro. Garnish with roasted or grilled Thai eggplants (or substitute Japanese eggplants or fresh cherry tomatoes) for color.

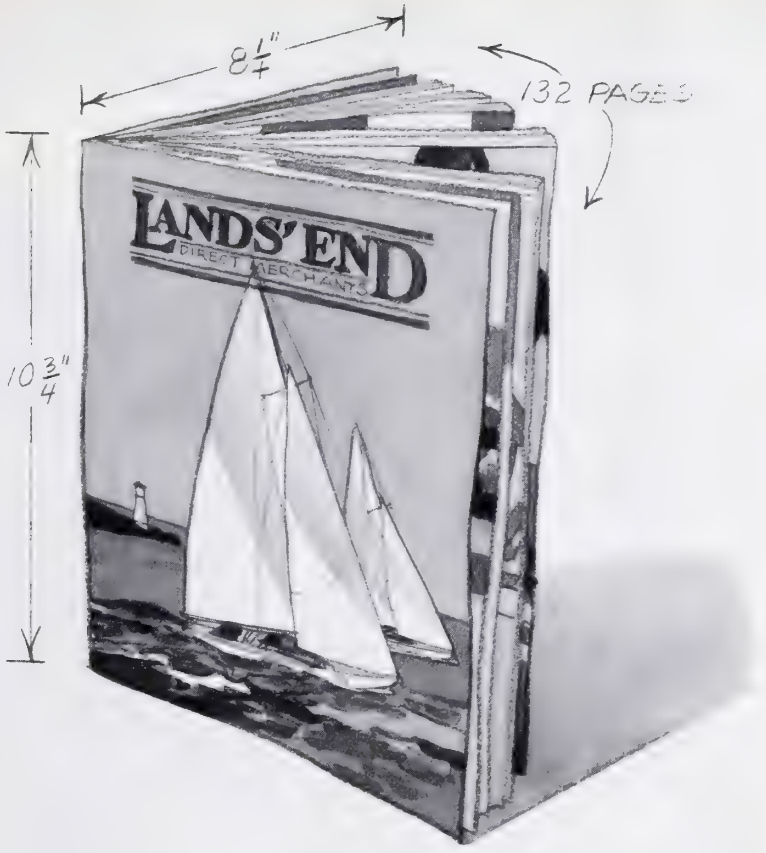
4 *Clockwise from left:* Chicken salad tossed with a garlicky anchovy vinaigrette on a bed of watercress; roasted cubed eggplant tossed with a piquant onion, garlic, ginger and fennel sauce, then topped with spiced yogurt and fresh cilantro. Fresh fruit, a selection of breads and perfectly ripened Gorgonzola on a bed of radicchio require no effort at all and provide a good filler for non-meat eaters. Alternating slices of tomatoes, potatoes and red onions make a colorful variation on the mozzarella-tomato-basil classic. Bread sticks wrapped with thin slices of prosciutto are presented with fresh figs and lime wedges; serve with aperitifs, or instead of bread.

5 Warm homemade shortcakes with fresh raspberries and cream will delight any crowd. Dessert can run the gamut from plain berries to the works: berries, shortcake, cream, berry sauce. (If you want to really gild the lily, add vanilla ice cream to the offerings!)

6 Boned leg of lamb, marinated in garlic and rosemary then roasted or grilled, is sliced thinly then served with sautéed red peppers on a bed of arugula. Serve with a pitcher of pan juices and garnish with arugula leaves. ■

Editor NANCY GOSLEE POWER
Photographer TIM STREET-PORTER

FOR MORE DETAILS, SEE PRODUCT INFORMATION
RECIPES BEGIN ON PAGE 106



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WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER

Matching Herbs and Spices With Wine



The more we experiment with matching foods and wines, the more we realize that the old simple rules—white wine with fish and light meats and red wine with red meat—are not enough. The sauce makes a difference, and so do the herbs and spices you use. Our rule: The more intense the flavor of the main herb or spice in the dish, the more it, not the underlying meat, poultry or fish, determines our choice of wine. Here are some of our preferences:

• Cumin, which figures prominently in Mexican food, has a strong, sweetish, spicy taste that goes best with simple fruity reds such as Zinfandel.

• Rosemary, an especially fragrant herb that is often the main flavoring for roast lamb, has an affinity with red Bordeaux and California Cabernet Sauvignon.

• Thyme, whether used to flavor chicken or beef, calls for the herbaceous flavors of Cabernet Sauvignon or red Bordeaux, though thyme-coated goat cheeses and grilled fish pair well with an herbaceous white, California Sauvignon Blanc.

• Dill has a delicate taste that we like best with Sauvignon Blanc, Pinot Blanc or Pinot Gris.

• Oregano's robust, almost coarse flavor complements tomatoes and is best with an Italian or Spanish red such as Chianti, Barbera d'Alba, Dolcetto or Rioja.

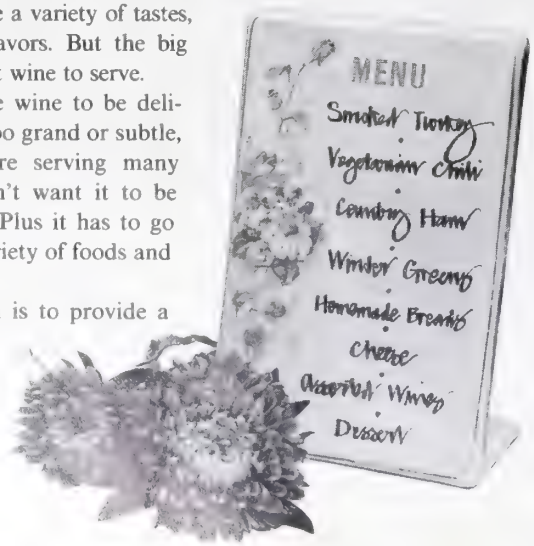
• Tarragon, with its elegant and seductive flavor is best with a fine Chardonnay.

BUFFET WINES

Imagine a long table laid with platters of smoked ham and turkey, a steaming pot of spicy chili, bowls of five different vegetables and two salads, three kinds of breads, cheeses and assorted relishes. It's our version of a winter "grazing" buffet with dishes that have a variety of tastes, textures and flavors. But the big problem is what wine to serve.

We want the wine to be delicious but not too grand or subtle, and since we're serving many people, we don't want it to be too expensive. Plus it has to go with a wide variety of foods and flavors.

One solution is to provide a red and a white and let guests choose. For the white, we like something lighter than Chardonnay but with a distinctive flavor. Cler' Blanc (Sauvion & Fils, about $4 a liter) resembles a crisp Muscadet. Chevalier Védrines (about $5.75 a magnum) is lightly herbaceous. Two other good choices: the 1985 Monterey Vineyard Classic White (about $5.75 a magnum) and the Villa Antinori Bianco Toscano (about $6 a bottle).



The ultimate go-with-everything inexpensive red is a fruity Beaujolais; the 1986 vintage is wonderful. Fine examples from shippers Georges Duboeuf, Sylvain Fessy and Paul Beaudet are about $5 each.

THE BEST NEW EQUIPMENT: A CAPSULE CUTTER

Just when we thought we had enough wine gadgets for a lifetime, we found another essential one: the new Foil-cutter from the makers of the Screw-pull corkscrew. This handy invention removes the foil from the top of a wine bottle neatly and easily—no more tough ragged edges to tear off before inserting the corkscrew. To use, place the cutter on top of the bottle, press the arms firmly against the foil and twist back and forth. Then tip it up to lift the foil. The cutter is available for about $5.50 at stores where the Screw-pull is sold or by mail (add $1.50 for postage and handling) from International Wine Accessories, 11020 Audelia Road, Suite B-113, Dallas, TX 75243; (800) 527-4072, in Texas (214) 349-6097.■

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CALIFORNIA GRAZING BUFFET

Continued from page 100

Note: All recipes serve 8 to 10 as part of a grazing menu.

SAUTEED SCALLOPS AND SHIITAKES

- 1/4 cup walnut oil
- 3/4 cup olive oil
- 2 pounds fresh shiitake or domestic mushrooms, sliced if large
- 8 sea scallops cut into thin disks
- Freshly squeezed lemon juice
- Salt, freshly ground pepper
- 1/2 cup chopped fresh chives

☐ In skillet heat oils over medium heat and sauté mushrooms until they exude their juices. Transfer mushrooms to medium bowl, leaving the mushroom-scented oil in skillet. Add scallops to skillet and sauté until opaque.

☐ Toss scallops in bowl with mushrooms, lemon juice, salt and pepper to taste. Just before serving, toss in chives. Serves 8 to 10.

SPICY PORK TENDERLOIN

- 3 cloves garlic, minced
- 2 tablespoons soy sauce
- 1 teaspoon chili oil
- 1 teaspoon sugar
- 1 teaspoon rice vinegar
- 4 scallions, trimmed and flattened with broad side of a knife
- 4 1/4-inch slices fresh gingerroot, flattened
- 1/4 cup Chinese rice wine or dry sherry
- 2 whole tenderloins of pork
- Cilantro or fresh parsley leaves, to garnish
- Thai or Japanese eggplants, roasted or grilled and sliced, to garnish

☐ In small bowl combine garlic, soy sauce, chili oil, sugar and rice vinegar and set aside.

☐ In large deep skillet or Dutch oven, place scallions, ginger, rice wine and enough water to cover pork by 2 inches. Bring to simmer and add pork. Simmer 30 minutes, then cool in liquid.

☐ Discard scallions and ginger. Slice pork and arrange on serving platter. Top with garlic sauce and garnish with cilantro and Thai eggplants. Serves 8 to 10.

SHRIMP AND WATER CHESTNUTS

- 1/2 cup plus 2 tablespoons peanut oil
- 2 pounds medium shrimp in shells
- 1 teaspoon salt
- 1 teaspoon sugar
- 1 tablespoon minced fresh ginger
- 3 tablespoons minced scallion
- 2 tablespoons dry sherry
- 2 tablespoons soy sauce
- 10 water chestnuts, peeled and sliced
- 2 pounds asparagus or haricot verts (very tender young green beans), cooked until crisp-tender
- Salt, to taste
- Italian parsley leaves, to garnish

☐ In large skillet heat oil. Add shrimp and sauté 1 to 2 minutes. Add salt, sugar, ginger and scallion and stir-fry 1 minute. Add sherry and soy sauce and remove from heat as soon as liquid starts to bubble. Set aside 1 to 2 hours at room temperature for flavors to blend.

☐ Just before serving, toss with water chestnuts and asparagus. Add salt to taste and garnish with Italian parsley. Serves 8 to 10.

RISO WITH CRAB IN PATTYPAN SQUASH

- 1/4 cup vegetable oil
- 1 tablespoon wine vinegar
- 1/8 teaspoon salt
- 1/2 teaspoon pepper
- 2 cups uncooked riso (rice-shaped pasta)
- 1 cup cooked fresh green peas (or substitute thawed frozen peas)
- 1/4 cup chopped pimiento
- 1/4 cup chopped fresh parsley
- 1/4 cup minced onion
- 2 tablespoons chopped green pepper
- 1 cup lump crab meat
- 2/3 cup mayonnaise
- 1 tablespoon freshly squeezed lemon juice

☐ In medium bowl combine oil, vinegar, salt and pepper to make dressing. Set aside.

☐ In large saucepan cook riso according to package directions until al dente. Drain and toss immediately with dressing; cool to room temperature.

☐ Gently fold in vegetables and crab; chill until ready to serve.

☐ Immediately before serving, combine mayonnaise and lemon juice in a small bowl and fold into salad. Serves 8 to 10.

CORN AND COCONUT SALAD

- 3 tablespoons safflower oil
- 1/4 cup finely chopped onion
- 3 cups cooked corn kernels (use fresh, thawed frozen or canned)
- 1/8 cup black mustard seed
- 1/2 cup grated unsweetened coconut
- 1/2 cup freshly squeezed lemon juice
- Salt, to taste
- 10 poached pattypan squashes, optional (Simmer whole squashes in lightly salted water until just tender. Remove top; scoop out pulp.)

☐ In skillet heat safflower oil and sauté onion until soft. Add corn, mustard seed and coconut, tossing until warmed through. Add lemon juice and salt to taste. Fill squashes with the mixture and serve at room temperature. Serves 8 to 10.

ROAST PORK WITH FENNEL AND RED ONION

- 6 cloves garlic, chopped
- 1 tablespoon fennel seeds
- 4 heads fennel; bulb cut into 1/2-inch squares, feathery greens chopped and flowers (if any) reserved
- 1/4 cup olive oil
- Salt, freshly ground pepper, to taste
- 3 red onions, coarsely chopped
- 1 4- to 5-pound boneless top loin roast of pork

☐ In small bowl combine garlic, fennel seeds, fennel greens, olive oil, salt and pepper. Rub into meat and let stand 2 hours at room temperature.

☐ Place pork in roasting pan and roast in preheated 350° oven 1-1/2 hours, basting every 30 minutes. Add fennel bulb and onions and roast 30 minutes more or until meat thermometer registers 160°.

☐ Let stand 30 minutes, then slice thinly. To form a "flower" *(see photograph, page 97)* arrange slices in an overlapping manner in concentric circles, beginning with outer circles and working inward. Surround pork with fennel and onion slices; garnish with fennel flowers. Serves 8 to 10.

EGGPLANT DEVI

- 6 medium eggplants, cubed
- 1/4 cup olive oil
- Salt, freshly ground pepper to taste
- 1 can (28 ounces) crushed tomatoes
- 1/2 cup chopped onion
- 7 cloves garlic, chopped
- 3 tablespoons chopped fresh gingerroot
- 2 tablespoons fennel seeds
- 1 cup olive oil
- 2 cups plain yogurt
- Cilantro sprigs, to garnish

☐ Place eggplant in roasting pan and toss with 1/4 cup olive oil; sprinkle with salt. Roast in preheated 350° oven 20 to 30 minutes until tender. Set aside.

☐ Make Devi sauce: In skillet sauté onion, all but 1 tablespoon chopped garlic, 2 tablespoons chopped gingerroot and fennel in remaining olive oil until tender. Cool and set aside.

☐ In small bowl combine yogurt, remaining garlic and gingerroot. Set aside.

☐ Arrange eggplant on platter, top with Devi sauce then sprinkle with yogurt mixture. Garnish with cilantro. Serves 8 to 10.

CHICKEN WITH GARLIC AND ANCHOVY VINAIGRETTE

- 1 onion, halved
- 1 garlic clove, crushed
- 4 whole chicken breasts with bone and skin
- 1/4 cup olive oil
- 8 anchovy filets, chopped
- 1-1/2 tablespoons all-purpose flour
- 1-1/2 cups chicken stock
- 1 whole pickled pimiento
- 2 cloves garlic
- 3 tablespoons red wine vinegar
- Salt, freshly ground pepper
- 6 fresh ripe tomatoes, peeled, seeded and chopped
- Cilantro sprigs, to garnish

☐ In large skillet place onion, crushed garlic and enough water to cover chicken by 3 inches. Bring to boil and add chicken. Cover tightly, reduce heat, and simmer 20 minutes or until juices run clear when chicken is pierced in thickest part. Let cool in cooking liquid. Remove skin and bones; discard. Shred meat and set aside.

☐ Make sauce: Heat oil in skillet, add anchovies and mash with fork. Add flour and stir until dark golden. Continue stirring and add stock, pimiento and garlic. Simmer 10 minutes. Pour into food processor and puree; return to skillet and simmer 10 minutes more. Add vinegar, salt and pepper to taste.

☐ Toss chicken with sauce and tomatoes. Serve garnished with cilantro. Serves 8 to 10.

SALMON SCALLOPS WITH CUCUMBER SALSA

- 3 pounds salmon filets, cut into paper thin "scallops"
- 1/2 cup clarified butter
- 1 clove garlic, crushed
- 1 fresh jalapeño pepper, stemmed, seeded and sliced into rings
- 1/2 cup white wine vinegar
- 2 cucumbers, seeded and diced
- 6 tablespoons minced red onion
- 6 tablespoons peeled, seeded, diced tomato
- Salt, freshly ground pepper
- 1 tablespoon chopped fresh mint
- Watercress, to garnish
- 3 limes

☐ In large skillet sauté the salmon in clarified butter until opaque, about 30 seconds. Set aside to cool.

☐ In small bowl macerate garlic and jalapeño pepper in vinegar 2 hours. Strain; discard chili and garlic. In another bowl combine vinegar with cucumbers, onion, tomatoes and salt and pepper to taste. Let stand 2 to 4 hours; add mint just before serving.

☐ Arrange salmon on serving platter with cucumber salsa and garnish with watercress. Squeeze juice from the limes over all just before serving. Serves 8 to 10.

INDIAN CHICKEN SALAD

- **2 cups plain yogurt**
- **1 teaspoon ground coriander seed**
- **1/2 teaspoon cayenne pepper**
- **1-1/2 teaspoons Garam Masala, an Indian spice mixture available in specialty stores (or make it yourself: combine 1 tablespoon each black pepper, ground cumin and ground coriander, 3/4 teaspoon each ground cardamon and cinnamon and 1/4 teaspoon ground cloves. Store in airtight container and use as you would curry powder)**
- **4 medium tomatoes, peeled, seeded and diced**
- **2 garlic cloves, minced**
- **1/2 teaspoon minced fresh gingerroot**
- **1 tablespoon minced onion**
- **8 chicken breast halves with bones; skin removed**
- **1/4 cup freshly squeezed lemon juice**
- **2 bunches fresh coriander**
- **1 to 2 small green chili peppers, thinly sliced (optional)**

☐ In bowl combine 1 cup yogurt, ground coriander, cayenne, Garam Masala, tomatoes, garlic, gingerroot and onion.

☐ Rub chicken with lemon juice and place in non-aluminum roasting pan. Top with marinade, cover and refrigerate overnight.

☐ Roast chicken in preheated 350° oven 20 minutes, or until juices run clear when pierced in the thickest part. Cool, remove meat from bones and shred into bite-sized pieces. Toss with coriander, remaining yogurt and chilies. Serves 8 to 10.

RASPBERRY SHORTCAKE

- **3 cups all-purpose flour**
- **5-1/2 cups sugar**
- **1 teaspoon salt**
- **4 teaspoons baking powder**
- **12 tablespoons cold butter, cut into pieces**
- **1 teaspoon vanilla extract**
- **2 egg yolks**
- **1/2 cup milk**
- **6 pints fresh raspberries (or 6 10-ounce packages frozen raspberries in light syrup, thawed and drained)**
- **Freshly squeezed lemon juice**
- **2 cups heavy cream, whipped**
- **Vanilla ice cream (optional)**

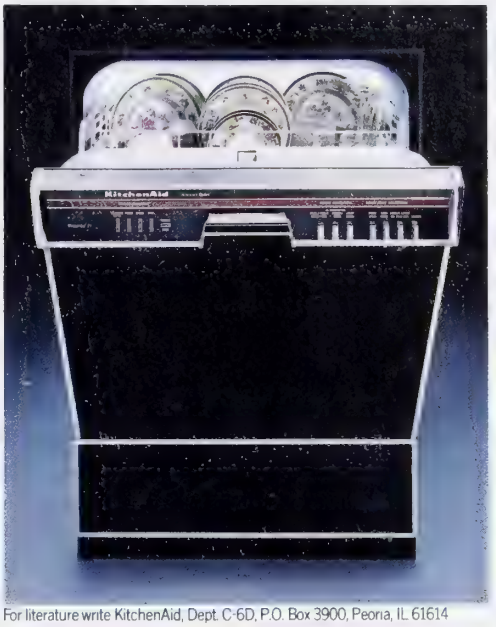
☐ Make shortcakes: In bowl combine flour, 1/2 cup of the sugar, salt and baking powder. Cut in butter until mixture resembles coarse meal. Add vanilla and egg yolks. Add 1/4 cup of the milk and toss lightly to make a soft (not sticky) dough. Add up to 1/4 cup more milk if necessary.

☐ Turn onto floured board and knead 5 to 6 times. Pat out to 1/4-inch thickness and cut out with biscuit cutter.

☐ Bake on buttered parchment paper in preheated 450° oven 12 to 15 minutes, until biscuits rise and are a light golden color. (*Note:* Biscuits can be made in advance and frozen.) Reheat (do

(Continued on page 109)

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GARDEN GUIDE

FEBRUARY

How to landscape your yard for beauty, privacy and security



By KEN DRUSE

I have always suspected that a beautifully landscaped home, rather than advertising prosperity to potential intruders, actually discourages trespassers and burglars. And a recent University of Utah study confirms my contention. Researchers found that hedges, flower beds, well-kept lawns and even handsome trees present a "psychological barrier" to would-be robbers. These elements broadcast a sense of territory. Fences and locked doors do stop burglars, but this study found, for example, that hedges—even if they could be stepped over or walked around—created "symbolic locks" that were just as effective. I'm going to try out some ideas this summer in an easy, inexpensive and attractive way by using annuals for seasonal screens or temporary hedges.

In my old neighborhood there was a beautiful grass-green "hedge" that bloomed through November. It was simply a planting of four-o'clocks. I love four-o'clocks; they are so easy to grow. The first season, just plant some seeds in average soil that has been loosened a few inches deep. In mild winters in the North the roots will survive, and the plants reappear in spring like herbaceous perennials. In the South they really *are* perennials. In any climate seeds can be harvested in the fall and resown in the spring. Flowers from the common variety, which grows two to three feet high, are multicolored: Some are cherry red, some are creamy yellow and others are splashed with both colors.

On the site of a new home, a hedge of annuals can provide color and privacy until landscape plans are developed. You can even use the hedge to test the ultimate placement of permanent plantings. Castor-bean is a tropical giant that can hide an undesirable view. Its lobed leaves resemble a maple's but are often two or more feet across and the color of bronze. In their single season, the plants soar to eight feet or more. Caution: Parts of these plants are poisonous, and shouldn't be grown around homes with young children.

PAUL RICHER

Cleome is another extremely easy-to-grow annual. Called spiderflower, it has unusual blossoms that can be grown from seeds for pink, white or the new purple variety. The plants reach about three and a half feet and bloom for a very long time. They often self-sow and return the following spring.

Sunflowers are instantly nostalgic and romantic. Besides the familiar giants, there are many new varieties available including Piccolo and Italian White that are shorter (about four feet tall) and have many smaller flowers. Tithonia, or Mexican sunflower, is a marvelous annual with deep orange-colored daisylike flowers that drive butterflies wild. The conventional species grows about six to eight feet tall, but look for a new variety in this year's catalogs—it will only grow to four feet.

Kochia, or summer cypress, is a fascinating plant that is grown for its foliage alone. In one season, perfect two-foot-tall "shrubs" produce fine, feathery foliage. The kelly green mounds look perfectly pruned and turn brilliant scarlet in the fall. A new variety, Acapulco Silver, quickly grows to three feet from seed and, as its name implies, has silvery foliage. In the fall, it turns a deep burgundy. These plants would be magnificent for lining the walk to your front door.

Any tall, erect or shrubby annual can be used to create an attractive hedge: Chinese asters, salvia or even zinnias and common African marigolds. I'd like to think that security is my reason for trying this type of planting, but really it's my excuse. I'm always eager to try some new thing of beauty in the garden.■

CALIFORNIA GRAZING BUFFET

Continued from page 107

not thaw first) before serving in preheated 350° oven 10 to 15 minutes.

☐ Make raspberry sauce: Dissolve 5 cups sugar in 4-1/4 cups water and slowly bring to boil. Set aside.

☐ Puree 2 pints (or 4 cups) of raspberries in food processor; strain. In bowl combine raspberry puree, syrup and lemon juice to taste.

☐ To serve, arrange biscuits on serving platter and offer remaining raspberries, raspberry sauce, cream and ice cream in separate bowls. Serves 8 to 10.

ROASTED OR GRILLED LAMB WITH PEPPERS

1 leg of lamb, boned and butterflied if to be grilled or rolled and tied if to be roasted
3 cloves garlic, chopped
1/2 cup olive oil
4 large sprigs fresh rosemary, leaves removed and stems discarded (or use 1 tablespoon dried rosemary)
Salt, freshly ground pepper
8 red peppers, cut into strips
4 bunches arugula, washed, dried and roughly chopped
Fresh rosemary sprigs, for grilling (optional)

☐ Combine 1/4 cup olive oil, garlic, rosemary, salt and pepper. In a non-aluminum pan, cover lamb with marinade and let stand 2 hours at room temperature or overnight in the refrigerator.

☐ To grill, place lamb over hot coals that have been sprinkled with rosemary sprigs, if desired, and grill to desired degree of doneness, turning often.

☐ To roast, place lamb on rack in baking pan and roast in preheated 400° oven to desired degree of doneness (about 10 minutes per pound.) Allow to cool 30 minutes before carving.

☐ In a skillet, cook peppers in remaining olive oil over medium heat until tender. Toss with arugula and arrange on serving platter. Top with lamb, sliced very thinly and pour pan juices on top. Serves 8 to 10.■

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

CORRECTION

In HB, January 1987, a table credit was omitted for the story "Accent on Metal." The credit: Empire Gueridon #FM15 of steel and brass with marble top. From Paul M. Jones (T), 979 Third Ave., New York 10022.

HB MARKETPLACE

●*Pages 20 and 21:* Custom and special effects painting by Marcy Robinson, Jill Friedlander and Ilsa Lee Kulko of Urban Interiors. Murals, general contracting available. 405 E. 82nd St., Suite 4H, New York, 10028 (212) 425-9140. **Three-tier green stand,** 43 by 22 by 29 inches high, from extensive collection of pieces, custom orders, stains and over 400 finishes available—American Country Collection (M,R), 620 Cerillos Rd., Santa Fe, NM 87501. *Top to bottom:* **Earthenware Chelsea cat box,** 2 by 3¼ inches high; **earthenware cat vase,** 6¼ inches by 5½ inches wide—Fitz and Floyd, Inc. (M), PO Box 815367, Dallas, TX 75381, (800) 527-9550; check major stores and specialty shops, or contact manufacturer for nearest store. **Petite Staffordshire dogs**—R.G. Schnoor, Inc. (M), 225 Fifth Ave., New York 10010; write or call (212) 679-3588 for nearest store. **Large deer two-part hand-painted box** from Italy, 12 by 5¼ by 12 inches long, catalog #494269—Bloomingdale's (R,MO), Gifts, 6th floor, 1000 Third Ave., New York 10022. **Earthenware English dalmation bookend**—Fitz & Floyd, Inc. (M,R). **Cat bookend**—Mottahedeh & Co., Inc. (T), 225 Fifth Ave., New York 10010; check fine stores nationwide; available mail order from Scully and Scully (R), 506 Park Ave., New York 10022, (212) 755-2590; send $2 for catalog. **Large Staffordshire dogs in red or black**—R.G. Schnoor, Inc. (M). **Bulldog-with-Basket bookends,** 5½ by 6¾ inches high—Fitz & Floyd, Inc. (M). **Curly lamb box** (a companion box has slightly different features)—Mottahedeh & Co., Inc. (T); Barneys New York (R), Seventh Ave. and 17 St., New York 10011. **Black-and-white Staffordshire spaniel bookends,** reproductions of c. 1850 antiques—Bloomingdale's (R). **English Spaniel dog pitcher,** 8¼ inches high—Fitz and Floyd, Inc. (M). **Red Staffordshire kitten**—R.G. Schnoor, Inc. (M). **Cat bookend,** catalog #AR651, plus $5.80 postage and handling—Grand Finale (M), PO Box 620049, HB, Dallas, TX 75262-0049; between 7 A.M. and 11 P.M.; (800) 527-0277, credit cards only. **Pekingese bookend**—Fitz & Floyd, Inc. (M,R). **Spaniel by renowned British artist Basil Matthews; other animals available**—Scully and Scully (R,MO). **Hand-painted ceramic rabbit planter** (manufactured by the Haldon Group)—Flights of Fancy (R,MO), 450 E. 78th St., New York 10021, (212) 772-1302; open after noon, closed on Mondays. **Hand-carved wooden dalmation**—Bloomingdale's (R). **White Staffordshire dogs, Long-Ear Dog**—R.G. Schnoor, Inc. (M). **Pug with crackle finish**—Bloomingdale's (R). *Left:* **Hand-painted large ceramic rabbit cachepot**—Flights of Fancy (R,MO). *Center left:* **Large French dog** #A149 hand-cast in natural gray cement for outdoor or indoor use, 23 inches high, 65 pounds, add $14.50 for shipping and handling—Ballard Designs, Dept. 115, 2148-J Hills Ave., Atlanta, GA 30318, credit card calls only, 9 to 5. **Whitewashed sitting rabbit with companion standing rabbit**—Arthur Court Designs (M), 27 South Park, San Francisco, CA 94107, (415) 957-9910; call or write for nearest store. **French Hare standing,** 21 by 7 inches wide, 42 pounds, natural gray, plus $12 UPS—Ballard Designs (MO). **Terrier, animals in other sizes**—Mabel's (R), 849 Madison Ave., New York 10021, (212) 734-3263.

HB TODAY

●*Page 24: History Repeated:* **National Trust reproductions** are available at fine stores nationwide. For information on where to buy the furniture write: Kindel Furniture Co. (M), 100 Garden St., Grand Rapids, MI 49507. **Porcelain and ceramic dinnerware, accessories**—Mottahedeh (T), 225 Fifth Ave., New York 10010; write for information. **Reproductions of architectural details**—Focal Point Inc. (M), 2005 Marietta Rd. NW, Atlanta, GA 30318; write or call (800) 662-5550 for information. **Fabrics and wallpaper**—Schumacher & Co. (M), 79 Madison Ave., New York 10016; write or call (800) 423-5881 for information. **Lamps, accessories, framed art**—Paul Hanson Co. Inc. (M), 610 Commercial Ave., Carlstadt, NJ 07072; write

(Continued on page 110)





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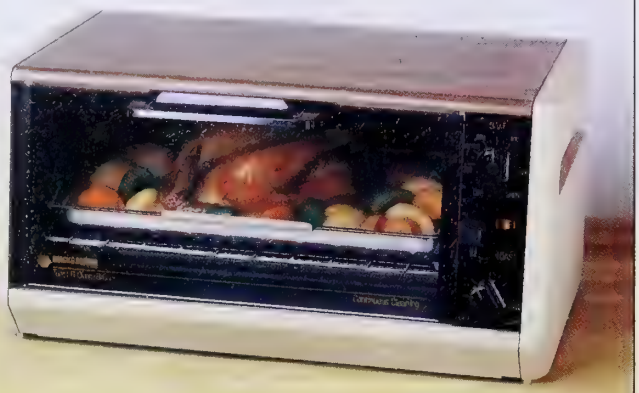
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Angeles, CA 90069. **Area rug designed by John Cottrell**—Design Floor Coverings (M,T,R), 471 N. Robertson Blvd., Los Angeles, CA 90048.

●*Page 53:* **China, linens, flatware**—The Brass Tree (R), Beverly Hills, 9044 Burton Way, Beverly Hills, CA 90211. **Chair fabric #2162-54, natural**—Pindler & Pindler (T), 145 N. Robertson Blvd., Los Angeles, CA 90048. **Area rug**—Berbere Imports (R), 144 S. Robertson Blvd., Los Angeles, CA 90048. **Marble console designed by John Cottrell.**

NAPA VALLEY ESSENCE

●*Pages 54 and 55:* **Outdoor willow furniture**—Thomas Bartlett Interiors (T), 6525 Washington St., Yountville, CA 94599. **Umbrella**—Wickerworks (T), 267 8th St., San Francisco, CA 94103. *Bottom left:* **Arcadia #180076F fabric on skirted table,** 75 percent cotton/25 percent silk, Mint—Quadrille (T), 979 Third Ave., New York 10022.

●*Pages 56 and 57:* **Antique columns**—Evans & Gerst Antiques (R,T), 3500 E. 4th St., Long Beach, CA 90814. **Antique Italian writing table**—Regency House (T), 151 Vermont St., Showroom Run, San Francisco, CA 94103. **Fabric on sofa**—Westgate (T), 1000 Fountain Parkway, Grand Prairie, TX 75050. **Willow W-1AU lounge chair**—McGuire Co. (M), Hotaling Place at Jackson Square, San Francisco, CA 94111. **Willow chair covered in fabric**—Henry Calvin Fabrics (T), 151 Vermont St. at the Vermont Center, San Francisco, CA 94103.

PACIFIC TRANSFORMATION

●*Pages 58 and 59:* **Wooden corn, peanut and eggplant, wooden pitcher, glass vase, ice bucket, bud vase, basket with blue writing, hurricane lamp**—Waldo Collection (T), 620 N. Almont Dr., Los Angeles, CA 90069. **Mushroom stool**—Mimi London Inc. (T), Pacific Design Center, Suite 151, Los Angeles, CA 90069. **Table, bamboo lamp**—Don Alderson & Associates (T), 639 N. La Peer Dr., Los Angeles, CA 90069. **Blue pots**—Merrihew Nursery (R), 1425 Montana Ave., Santa Monica, CA 90402.

●*Pages 60 and 61:* **Willow twig table**—La Lune Collection (T), Janus & Cie., Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069. **Savnik rug for Ralph Lauren**—Kneedler-Fauchere (T), Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069. **Bedside table and lamp**—Don Alderson & Associates (T), 639 La Peer Dr., Los Angeles, CA 90069. **Chair from LCS**—Mimi London Inc. (T), Pacific Design Center, Suite 151, Los Angeles, CA 90069. **Wooden cheese basket**—Waldo Collection (T), 620 N. Almont Dr., Los Angeles, CA 90069. **Linens**—Pratesi (R), Rodeo Collection, Rodeo Dr., Beverly Hills, CA 90210. **Flowers**—English Garden Flowers (R), 615 20th St., Santa Monica, CA 90402.

PERFECTION IN MINIATURE

●*Pages 62 to 65: Architect:* Moore Ruble Yudell, 1640 19th St., Santa Monica, CA 90404. **Melon vases, wooden Vietri thermos**—The Gardener (R), 1805 4th St., Berkeley, CA 94710. **Ceramics from owner's collection. Color design**—Tina Beebe, 1640 19th St., Santa Monica, CA 90404.

PRODUCT INFORMATION

Continued from page 109

for information. *Bloomsbury Revisited:* The Bloomsbury Collection is available at all Laura Ashley shops and is featured in the Laura Ashley 1987 catalog. For shops nearest you or for information about fabrics, wallpapers and accessories, call (800) 223-6917.

●*Page 29: Shopping Sites:* HaRry, 148 S. La Brea Ave., Los Angeles, CA 90046. Domain: Mall at Chestnut Hill, Chestnut Hill, MA 02167; 7 Newbury St., Boston, MA 02116. Out of Denmark, 24 Main St., Quechee, VT 05059. Country Swedish Inc., 35 Post Rd. W., Westport, CT 06880. Evergreen Antiques, 1249 Third Ave., New York 10012. Swedish Cottage Country Antiques, 1281 Madison Ave., New York 10028. Ruffles, 2048 Utica Square, Tulsa, OK 74114.

●*Page 30: Wood Works:* Wendy Maruyama's art furniture is available at Limn (R), 457 Pacific Ave., San Francisco, CA 94133; Snyderman Gallery (R), 317 South St., Philadelphia, PA 19147; Wendy Maruyama, 2655 Magnolia St., Oakland, CA 94607. *Revivalists:* **Eliel Saarinen** chair is available at select retail stores and through architects and designers, $2,200—ICF (T), 305 E. 63rd St., New York 10021, write for nearest showroom.

BIG STYLE DIRECTIONS

Furniture and design: John Cottrell, John Cottrell Co., 9220 Sunset Blvd. #320, Los Angeles, CA 90069. All flowers and plants by Bill Vicik, 8525 Melrose Ave., Los Angeles, CA 90069.

●*Page 49:* **Seat cushions upholstered with Peruvian shawls.**

●*Pages 50 and 51:* **Fabric #2162-54, natural, on wooden armchairs**—Pindler & Pindler (T), 145 N. Robertson Blvd., Los Angeles, CA 90048. **Isabel Scott #1244 100 percent cotton off-white fabric on other upholstered furniture**—Decorators Walk (T), 157 N. Robertson Blvd., Los Angeles, CA 90048. **Upholstered furniture designed by John Cottrell except wooden armchairs.** *Top right:* **Tibet fabric #JP400-2 on chair**—Old World Weavers (T), 979 Third Ave., New York 10022. **Area rug**—Stark Carpet (T), 8687 Melrose Ave., Space 629, Los Angeles, CA 90069.

●*Page 52:* **Eclat fard (peach) patterned sheets, duvet cover, pillowcases; Plumetis fard (peach) pointed-edged pillowcases and sheets designed by Primrose Bordier**—Boutique Descamps (R), Beverly Center, 131 N. La Cienega Blvd., Suite 627, Los Angeles, CA 90048; South Coast Plaza Mall, 3333 Bristol St., Costa Mesa, CA 92626; Highlands, 35 Highland Park Village, Dallas, TX 75205. **Calvin damask #4799 fabric**—Keith McCoy & Associates (T), 8710 Melrose Ave., Los

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globe and *faux*-marble base, 15 inches and 17 inches including candle—The Waldo Collection (T), 620 N. Almont Dr., Los Angeles, CA 90069. **Non-functional sculptural assemblages by Ryan Carey,** made of found materials and his own eggshell plaster: "Nugget" turquoise vessel with crackled sky-blue and white concentric circles of eggshell plaster with aged metal liner detail; "Target" disc-shaped eggshell plaster vessel *(on table)* covered with hand-stitched cream-colored sheepskin with concentric circles of aged copper squares alternating with turquoise-colored seed beads and detailed with twisted sheep-skin fringe; "Fortress" barrel cactus thorns applied to an aged terra-cotta vessel *(on table),* not for sale, similar pieces available; "Shallows" highly polished speckled eggshell plaster vessel, detailed with two old Chinese stoneware fish-shaped flower-arrangement frogs, *(on floor)* colors of plum and blue, not for sale; "Headed for High Ground" incised geometric design of pink paint over old gray stoneware crock *(behind yellow pilaster),* detailed with bleached rawhide and old metate grinder stone, not for sale—Artefacts (R), 2430 Ronda Vista Dr., Los Angeles, CA 90027.

FRESH STYLE FOR AN 1800s HOUSE

Designer: Georgina Fairholme, 185 E. 85th St., Apt. 17H, New York 10028. For information on Waverly fabrics and wallpapers, call (800) 423-5881. All upholstered furniture from Lee Industries, Inc. available at the following department stores: Emporium Capwell, California; Lazarus, Ohio; Rich's, Georgia; Abraham & Straus, New York; Sprintz, Tennessee.

●*Pages 76 and 77:* **Hand-woven rug**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Carriage Trade fabric on cushions**—Waverly Fabrics (R); call (800) 423-5881. **Potted flowers and plants,** flowers organically grown by Douglas Beardsley—Sawyer's Greenhouse on Mackinac Island.

●*Pages 78 and 79:* **Bridgehampton Harborview fabric on sofas #3095 and #3063, chair #1077; Huron Stripe fabric on sofa #2006, chair #5037; Sweetwater fabric on ottoman #519**—Waverly Fabrics (R), (800) 423-5881. **Furniture**—Lee Industries (M), PO Box 26, Newton, NC 28658. **Yellow mohair throw**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Lighting**—Yamaguchi, Inc. (R), 1334 Third Ave., New York 10021. **Antique chair** from Corone Porter. **Antique clock**—Wentworth Antiques (R), 117 Howard St., Petoskey, MI 49770. **Staffordshire dogs and wicker child's chair**—Longton Hall Antiques (R), 410 Rose St., Petoskey, MI 49770. **Tea caddies**—Grand Hotel, Mackinac Island, Michigan.

●*Pages 80 and 81:* **Hatboxes, throw, botanicals**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Sweetwater fabric on chair #5031; Queen Anne Cottage fabric on loveseat #2090; House Party fabric for bed lining; white eyelet fabric; Huron wallpaper**—Waverly Fabrics (R), (800) 423-5881. **Furniture**—Lee Industries (M), PO Box 26, Newton, NC 28658. **Bed linens**—Jane Wilner at Henri Bendel (R), 10 W. 57th St., New York 10019. **Needlepoint footstool**—Wentworth Antiques (R), 117 Howard St., Petoskey, MI 49770. **Victorian picture frames**—

(Continued on page 115)

A FINE BLEND OF GARDENS

●*Pages 66 to 69:* The Iron Horse Vineyards, 9786 Ross Station Rd., Sebastopol, CA 95472; open to the public by appointment only (707) 887-1507.

CALIFORNIA FOCUS

●*Page 70:* **Turquoise fish armchair**—Mimi London (R,T), Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069. **Turquoise and green Mexican wine glasses**—Umbrello (R), 8607 Melrose Ave., Los Angeles, CA 90069. **Cast pottery lamp,** made of travertine dust and cement, natural or peach—Kreiss Collection (T), 8619 Melrose Ave., Los Angeles, CA 90069. **Shade painting of palm tree and similar paintings by Shirley Oaks,** (415) 626-1252. **Apache tableta,** late-19th c. (worn on head for dances)—Nonesuch Gallery (R), 1211 Montana Ave., Santa Monica, CA 90403. **Chrome yellow spirit ladder,** Escala Azul by Miguel Lobo—Umbrello (R), 8607 Melrose Ave., Los Angeles, CA 90069; Zona (R), 97 Greene St., New York 10012. **Kid Grid dhurrie rug,** 100 percent cotton, 5 feet square, made in India—Mary Edwards Collection, (T,R), 3250 Sacramento St., San Francisco, CA 94115. **Terra-cotta and blue patterned plate by Maris Ozolins,** one of a kind—Mimi London (R,T), Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069. **Upholstered bench OOM**—Kreiss Collection (T), 8619 Melrose Ave., Los Angeles, CA 90069.

●*Page 71:* **Painted snake by Dirk Kortz,** sizes 1 to 4 or 5 feet; **marlin fish by Mark Beam; painted bowl by Judy Lichtenstein; turquoise pillows and mat by Helen MacGregor for Nomad, Chinese raw silk with West African ticking fabric**—Taylor Gratzer (R), 8667 Sunset Blvd., West Hollywood, CA 90069. **Pallet bed of lodgepole pine** wrapped with stretched rawhide lacing, yellow and red painted chairs—Umbrello (R), 8607 Melrose Ave., Los Angeles, CA 90069.

●*Page 72:* **American Indian parfleche of cowhide from Nez Perce tribe; red painted table from Montana, antique, painted and distressed by colorist Steve Rapp; Indian dress yoke from Blackfoot Indian tribe, c. 1900 (made of glass basket beads and worn over dresses for ceremonies)**—Nonesuch Gallery (R), 1211 Montana Ave., Santa Monica, CA 90403. **Vegetable and melon ceramic collection by Patricia Garrett:** garlic, pair of squashes (small yellow), salt and pepper, eggplant, red onion, melon—The Gardener (R), 1805 Fourth St., Berkeley, CA 94710.

Page 73: **Andirons and large granite top console with iron legs by Don Murray; Chair and a half by Summerhill, COM**—Mimi London (R,T), Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069. **Drum table by Carlos Machado,** available in several colors; **Sidewinder runner** with computer-designed pattern by Carleton Designs, hand-carded and dyed Argentinian wool; **dark green glazed raku pot by Carl Gillberg, COM**—Kneedler-Fauchere (T), 8687 Melrose Ave., Los Angeles, CA 90069. **Wooden carved shell,** available in 10 styles and four sizes, up to 36 inches in diameter, 18 inches in diameter (shown); **hurricane**

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Continued from page 111

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●*Page 83:* **Antique mirror**—Wentworth Antiques (R), 117 Howard St., Petoskey, MI 49770. **Lighting**—Yamaguchi, Inc. (R), 1334 Third Ave., New York 10021. **Teller Print toile fabric, 100 percent cotton raspberry fabric on walls; Pimpernell lace curtain fabric made in England**—Lee Jofa (T), 979 Third Ave., New York 10022. **Motif cabinets,** Bayfield Ash—St. Charles Division of Whirlpool Kitchens Inc. (M), 1611 E. Main St., St. Charles, IL 60174. **French country pedestal table #CF-803** with English walnut finish, distress, medium; top available in inlaid plank or parquet—Guy Chaddock & Co. (T), 653 S. Clarence St., Los Angeles, CA 90023. **Reunion ivory-white plank oak flooring** with Dura-luster polyurethane finish for easy care and high gloss—Bruce Hardwood Floors (M), 16803 Dallas Parkway, Dallas, TX 75348; for more information write Vicki Young. **MS black and white checkered wall tile,** 5½ by 11 inches; **MS black bullnose tile on counter,** 2 by 8 inches; **HP glossy white countertop tile** 6 inches square; LVG **Baroque Corbel ceramic brackets**—Country Floors (R,MO), 300 E. 61st St., New York 10021; catalog, $10. **Marly #3012 Rattan and Rilsan Paris Cafe chairs**—Drucker Inc. (T), 65 Wooster St., New York 10012; for information write PO Box 1571, Canal St. Station, New York 10013-1571. **Copper pots, antique baskets, antique canister set (set of three), petits chateaux jar, large wine pitcher**—Howard Kaplan's French Country Store, 35 E. 10th St., New York 10003. **Footed serving bowl, soup tureen, oval platter, white hall jug, bread board, knife, pie stand, napkin rings, cheese basket, pitcher**—Wolfman-Gold & Good Co. (R), 484 Broome St., New York 10013; 142 E. 73rd St., New York 10021. **Antique wine caddy, antique painted metal clock**—Howard Kaplan Antiques (R), 827 Broadway, New York 10003. **Epicurean K-5903 sink at counter; Mayfield K-5965 sink at island**—Kohler Co. (M), 444 Highland Drive, Kohler, WI 53044.

●*Pages 90 and 91:* **Windows**—Webb Manufacturing (M), PO Box 707, HB, Conneant, OH 44030. **Country French bookcase armoire,** four adjustable shelves, 52 by 16 by 88 inches high, also available with interior

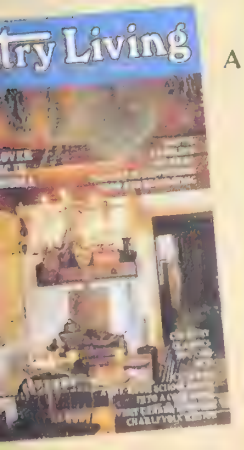
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●*Pages 86 and 87:* **Accessories**—J. Allen Murphy & Associates Inc. (T), Box 70, Muttontown, NY 11732. **Flowers**—Bridgehampton Florist (R), Main St., Bridgehampton, NY 11932. *Top right:* **Canopy, bed curtains, comforter fabric**—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Pink hand-woven mohair throw**—C&W Mercantile (R), Main St., Bridgehampton, NY 11932. *Bottom right:* **Chair fabric**—Quadrille (T), 979 Third Ave., New York 10022. **Cross-stitch quilts on twin beds**—The Gazebo (R), 660 Madison Ave., New York 10021. **Top sheet, pillowcases, blanket cover on twin beds,** Ecological Blue, poly-cotton blend, 280-thread count, available in all bed linens—Pratesi (R), 829 Madison Ave., New York 10021. **Pink hand-woven mohair throw**—C&W Mercantile (R), Main St., Bridgehampton, NY 11932. **Camille wallpaper, Valentine dust ruffle fabric**—Quadrille Wallpaper & Fabrics (T), 979 Third Ave., New York 10022.

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●*Page 95:* **Blue and white china**—Bing & Grøndahl Inc. (T), 41 Madison Ave., New York 10010.

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●*Page 97:* **English Delft plate,** c. 1760—Richard Gould Antiques Ltd. (R,T), 216 26th St., Santa Monica, CA 90402. ***Faux*-bois cachepot**—Melrose Place Antiques (R,T), 9002 Melrose Ave., West Hollywood, CA 90009.

●*Pages 98 and 99:* 1. **Lustreware cider mug, c. 1810; creamware plate, c. 1800;** 2. **Bristol delft plate, c. 1730**—Richard Gould Antiques Ltd. (R,T). 3. **Rockingham platter**—Melrose Place Antiques Ltd. (R,T), 9002 Melrose Ave., West Hollywood, CA 90402. 4. **Delft plate with polychrome tin greize; Staffordshire platter, c. 1820;** 5. **Antique garden urn**—Richard Gould Antiques Ltd. (R,T) 216 26th St., Santa Monica, CA 90402.

WINE & GOOD SPIRITS

●*Page 102:* **English mortar and pestle**—Dean & Deluca (R), 121 Prince St., New York 10013. **Majolica pitcher for cream and sugar set**—Wolfman-Gold & Good Co. (R), 484 Broome St., New York 10013.■

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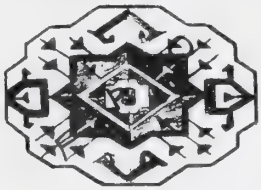
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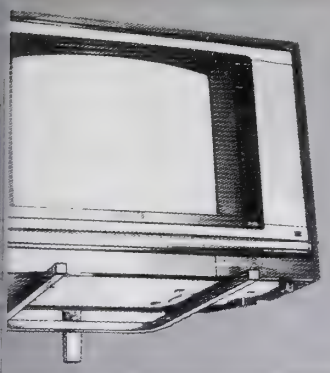
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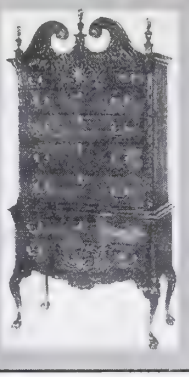
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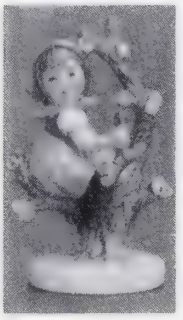
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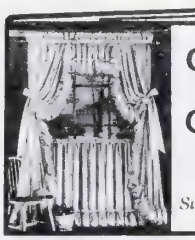
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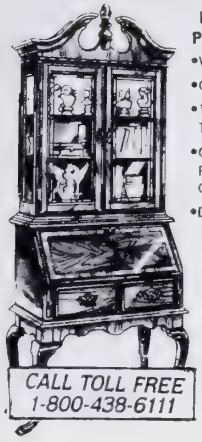
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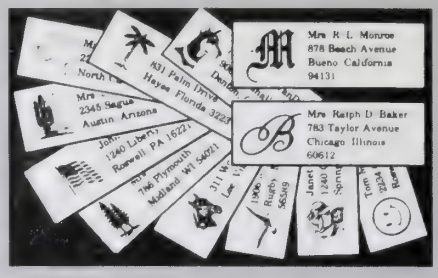
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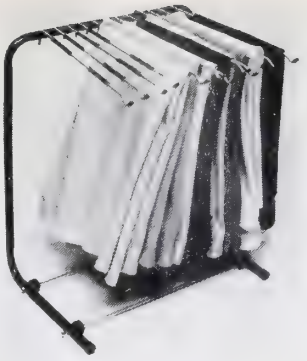
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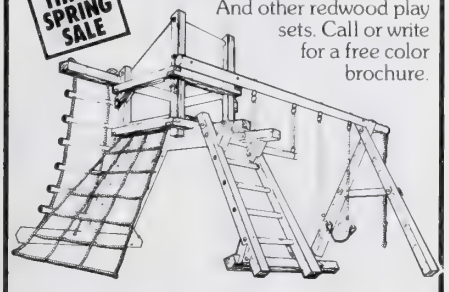
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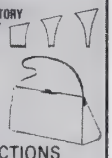
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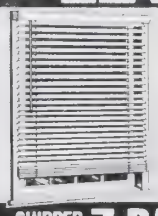
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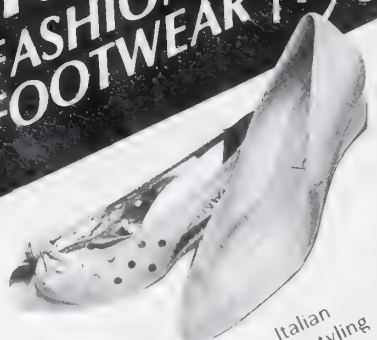


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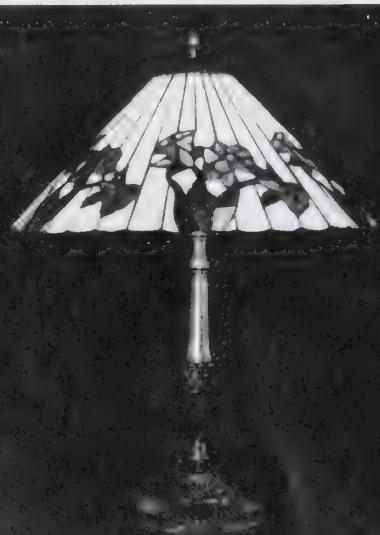


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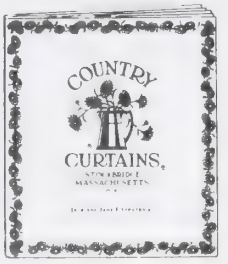
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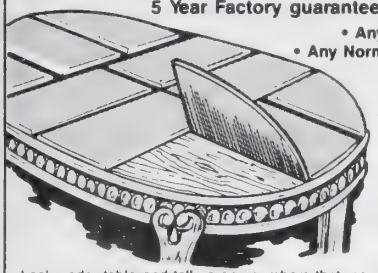
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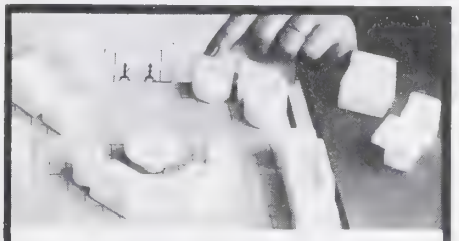
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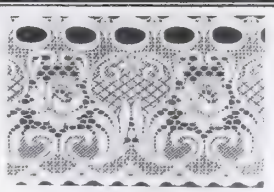
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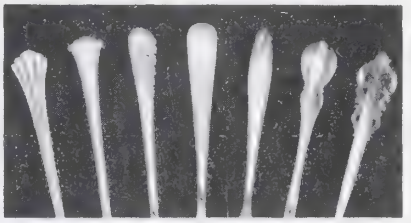
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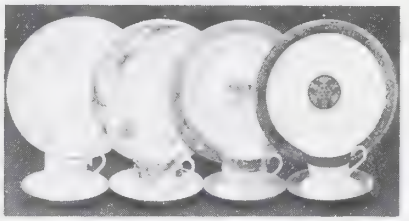
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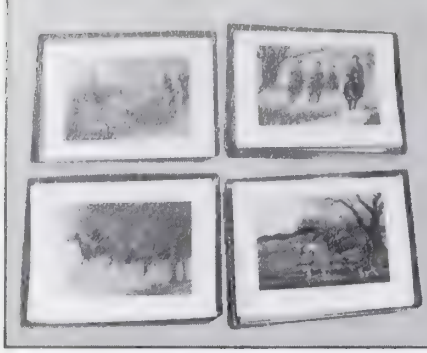
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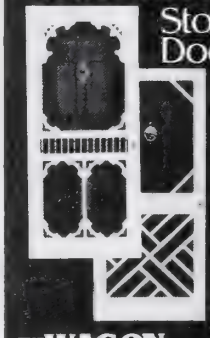
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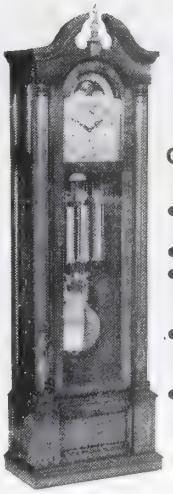




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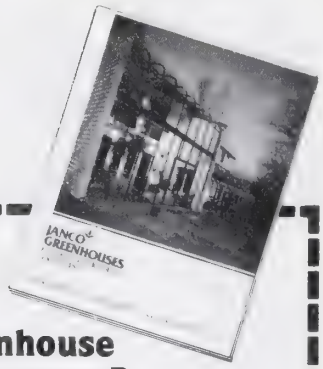
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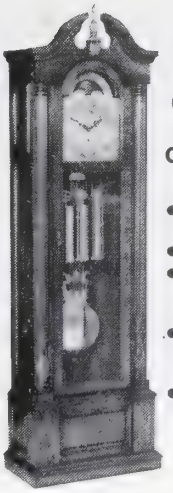
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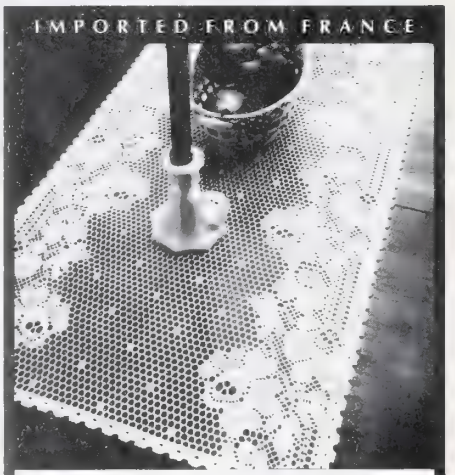
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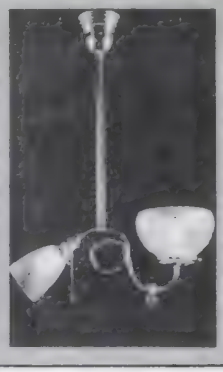
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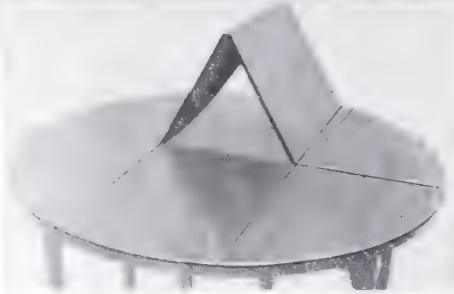


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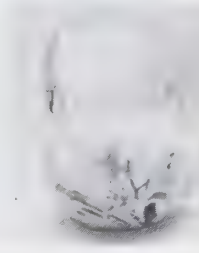
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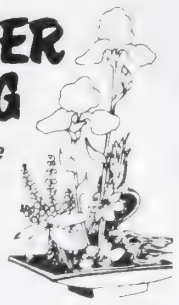
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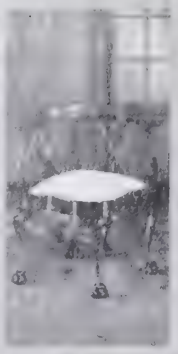
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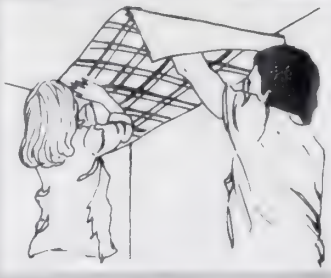
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☐ **My epergne is over two feet high. It is made of silver and has English hallmarks. How old is it, how was it used, and what should I insure it for?** **—R.H., Roanoke, Ala.**



Your English Adam-style epergne would have been used on a table about 1780 to 1800. It was a center ornament that also held food. At the beginning of a meal the baskets were filled with relishes and condiments. The baskets were removed and refilled with cakes and other sweetmeats when dessert was served. It was a clever way to save space at the very elaborate dinners of the time. The word epergne was derived from the French word *épargne* meaning economy. The silver epergnes were expensive because they were large with lavish decoration. If your silver epergne was made before 1800, and that can be determined from the hallmarks, it is worth more than $10,000.

☐ **My vase is made of a cloudy green glass with red berry decorations. It is 4½ inches high and signed "A. Walter, Nancy, Corrette S. C." What are the age and value?**

—D.G., Magnolia, Tex.

Almeric Walter was a potter who worked for the Daum Glassworks in Nancy, France, from 1908 to 1914. He developed skill in a glassmaking technique called *pâte-de-verre.* Ground glass was mixed with a flux so it would melt easily, and could be slowly heated and molded. This created a thick, opaque glass. The process was difficult not only because the glass mixture might crack but also because the colors had to be molded into the proper place during the heating. The finished piece has raised designs because layer after layer were added. Sometimes the vase was given the final details by carving after it was cool. Walter started his own firm in Nancy in 1919. The mark on your vase includes his name, the town name, and the name of the designer who also worked on the piece. An identical vase is pictured in an important glass book. This always adds to the value of an antique. Your vase is worth about $3,000.



☐ **This wooden weather vane must have been painted yellow many years ago. It is carved to look like a fish and is about a foot long. What are its value and age?** **—M.B., Sacramento, Calif.**



Codfish have been a popular subject for weather vanes on the New England coast since the 1700s. The area, where cod was caught, dried and shipped to all parts of the world, thrived because of the fishing industry. The streamlined shape made a fish the ideal figure for a weather vane. There is no way to be sure of your weather vane's age. It could date from the 19th or even the 20th century. A vane made before 1875 would bring about $4,000 from folk art collectors. A later example would be worth less than half as much. A hand-carved modern example that has been aged would sell for about $500.

☐ **My oak hutch cupboard measures about 6½ feet in height. My mother bought it in the early 1970s. How can I tell if it is really old or a copy?** **—A.K., North Lake, Minn.**



The oak cupboard was made for the English kitchen of the 1700s. It was not popular with collectors until the 1960s when the cupboard, with its useful shelves and storage and antique look, became popular for living and dining rooms. The hutch cupboard, called a high dresser in England, was first used in castles in the 1500s to display valuable silver. It gradually changed into a kitchen storage unit for everyday dishes. Old English, Irish and Welsh cupboards have been imported and sold in the United States in the past 25 years. Examine the back of your cupboard to see if the boards are wide and the faded color of aged oak. Check the top and feet for signs of replacements. Look inside the drawers. Old dovetailing is irregular. Be very wary of any wood that appears to have been heavily stained. It may be a disguise for new wood. If your piece is as old as it appears from the shape of the feet, panel of the doors and other trim, it is worth $5,000 to $7,000. ■

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By SYLVIA SUNDERLIN

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Late-19th-century Britannia metal pitcher with hand-cut design before and after being restored by New England Country Silver, Inc.

Boston Hammersmith, 46 Westland Ave., Suite 42, Boston, MA 02115; (617) 266-7403—Kristina Karnilovich repairs good old silver plate, but she does not advise total replating of antique Sheffield. She accepts some old silvered copper articles that do not show too much copper. For these she uses her own sponging method to touch up the worn places. Her specialty is restoring antique Russian samovars. Inquiries are invited.

Brandt and Opis Silversmiths, 145 W. 45th St., New York, NY 10036; (212) 245-9237—This firm repairs and replates all kinds of plated ware but does not advise replating old Sheffield unless the piece is "bleeding badly" (showing the copper). Old Britannia metal, nickel silver and pewter are repaired and restored.

Estes-Simmons Silverplating, Ltd., 1168 Howell Mill Rd. NW, Atlanta, GA 30318; (404) 875-9581—For nearly 100 years this firm of silver craftsmen has been making repairs, including replacement of broken or missing knife blades, handles, spouts and lids for sterling and plated ware. They do extensive silvering of old plate, including Britannia metal, and will advise on the feasibility of resilvering doubtful articles. An illustrated brochure is sent on request.

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Joyner's Silver and Electroplating, Inc., PO Box 262, Osseo, MN 55269; or 7716 Lakeland Ave. N., Brooklyn Park, MN 55445; (612) 425-2104—Rejuvenation of antique plated hollowware and plating communion and altar sets are the firm's specialties. Electroplating is done on various metals: Britannia metal, pewter, nickel silver, brass and copper. Repairs are made before plating, and missing parts replaced. For an estimate, send worn or damaged article.

Monsen Plating & Silversmiths, 3370 Adeline St., Berkeley, CA 94703; (415) 655-0890—All kinds of silver restoration services are available at this firm. Missing parts are replicated for sterling and plated articles. Silver-plating nickel silver and Britannia metal is a firm specialty.

New England Country Silver, Inc., 28 Smith Rd., E. Haddam, CT 06423; (203) 873-1314—This firm offers a diversity of repair and refinishing services for silverware, from resoldering hinges to major restorations including replating. Complete refurbishing of plated dresser sets, including replacement of mirrors and bristles, is a specialty. A brochure is sent on request.

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Peninsula Plating Works, Inc., 232 Homer Ave., Palo Alto, CA 94301; (415) 326-7825—This firm of silversmiths and metal craftsmen repair and electroplate all kinds of metal articles—brass, nickel silver, pewter and white metal. Repairs include soldering, replacing combs, pearl knife handles, heat insulators and knobs. Brochure will be sent on request. Send damaged article for estimate.

Theiss Plating Corp., 9314 Manchester Ave., St. Louis, MO 63119; (314) 961-0600—Silver replating is this firm's major business. Repairs are made before an object is replated. Send damaged piece with all broken or defective parts for an estimate. Telephone inquiries are invited.■

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Volume 129, Number 3 March 1987

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COVER PHOTOGRAPH: An antique umbrella stand, prized by its owner, is set off by trellised wallcovering and pots of fresh flowers to make an entrance hall a warm, welcoming transition from the outdoors. For more on how to infuse your rooms with lively spirit, see "An Innate Sense of Style," pages 58 to 67. Photograph by Lilo Raymond.

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THINKING ALOUD

SOMETHING I LEARNED IN CHILDHOOD WAS THE ART OF "MAKING SOMETHING OUT OF NOTHING" AND USING FOUND OBJECTS IN DECORATING



Not so long ago, a wonderful picture came in the mail—a black and white image of my older sister and me engrossed in one of our tea parties. It was a moment I hadn't thought about for quite some time, and the relative who sent the photograph unlocked a whirlwind of memories of a very special era.

I suppose it doesn't surprise anyone in my family that I ended up in the decorating field. From the time I was old enough to claim some temporary space as my own, I loved playing house. There was a little log cabin playhouse in our backyard where my sister and I would spend long afternoons sewing rickrack onto dish towels. We had the most wonderful time turning all sorts of leftovers into decorations.

And when we visited my aunt in North Dakota, we'd *really* improvise, stamping down the tall grass to make a "room" in a field, with stones for chairs and logs for tables. It was the best kind of play and, I believe, for me the beginning of a very special kind of resourcefulness.

To this day I am, I confess, a notorious scavenger. I can't resist the impulse to rescue discarded objects, mostly furniture, that beg me to claim and restore them. New York City is heaven for people like me. Every week the streets are full of such abandoned opportunities. Looking at all these street finds is a challenge because you really have to trust your eye. There's no designer label or department store approval to assure you of their value—you're the one who has to make a decision on their character points.

One of my absolute favorite chairs is one I found in the street on the way home just the other day. I was immediately drawn to its graceful lines. But the leather upholstery was split and stuffing was coming through. . . . It was just dreadful until I painted the wood parts and had it recovered in a handsome red plaid. Now it sits with dignity by the fireplace. I'm immensely proud of it, not because it's any sort of an heirloom, but because *my* alchemy turned it into gold. It's a one-of-a-kind piece with a story, and those are the pieces we value the most in our decorating because we've put something of ourselves into them.

This resourceful, imaginative approach to decorating is also something I see exercised over and over by the best decorators I know. For example, Richard Neas, a decorator's decorator with flawless taste, found a very strange '30s table in a thrift shop. Everyone else had passed it by—and no wonder! It had four big ostrich feathers holding up a fake red leather top. But Richard took it home, had the base gilded and the top replaced with a *faux*-marbled one. Now, he says, "it sits in a very grand room and it looks very grand."

Paul Leonard, another decorator with extraordinary artistic talent, grew up ignoring his mother's advice to stop going to the dump to scavenge. (She finally relented when she saw the results of his reclamations.) Today, Paul has given up the dump, but he's unable to resist bringing home finds from flea markets and thrift shops and transforming them with his witty brushwork.

The lure of decorating with orphaned furniture is the challenge of making something out of nothing. When a cast-off stool is repaired and repainted, perhaps with a checkerboard seat, it becomes a unique personal expression. I also think that we're drawn to scavenging because it unlocks a kind of creativity that was natural to us as children. It forces us to look at objects, once again, in a totally unpreconceived way. It keeps us open to the unexpected.

A friend of mine, Joe Ruggiero, expressed the idea wonderfully in his book *Found Objects* (Clarkson N. Potter), which opens by saying, "There is something of the scavenger, the historian, the child, the archaeologist, the functionalist, the resourceful treasure hunter, the collector, the recycler, the poet, and the artist in us all—and finding an object and reusing it in our homes is a way to give expression to these facets of our personalities."

All children are artists. As we grow up and become aware of the limits of our talent, many of us lose that confidence. Sometimes we stop trying to create. But when we work with found objects and flea market finds, suddenly we're children again, inventive and resourceful. Because a piece is inexpensive, we don't worry about adding our personal stamp.

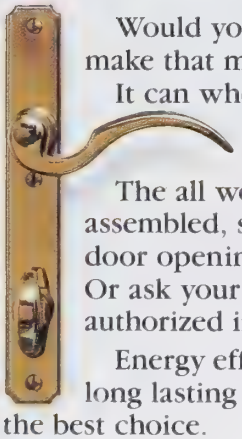
It takes a certain courage to create. And some downright naiveté—believing that we really can do anything—along with a willingness to just let go and trust our instincts. It was somehow so easy when we were children and had the future before us. But it's just as possible now if we touch base with the innate talents that have been ours since we were very young. ■

JoAnn Barwick

JOANN BARWICK
Editor



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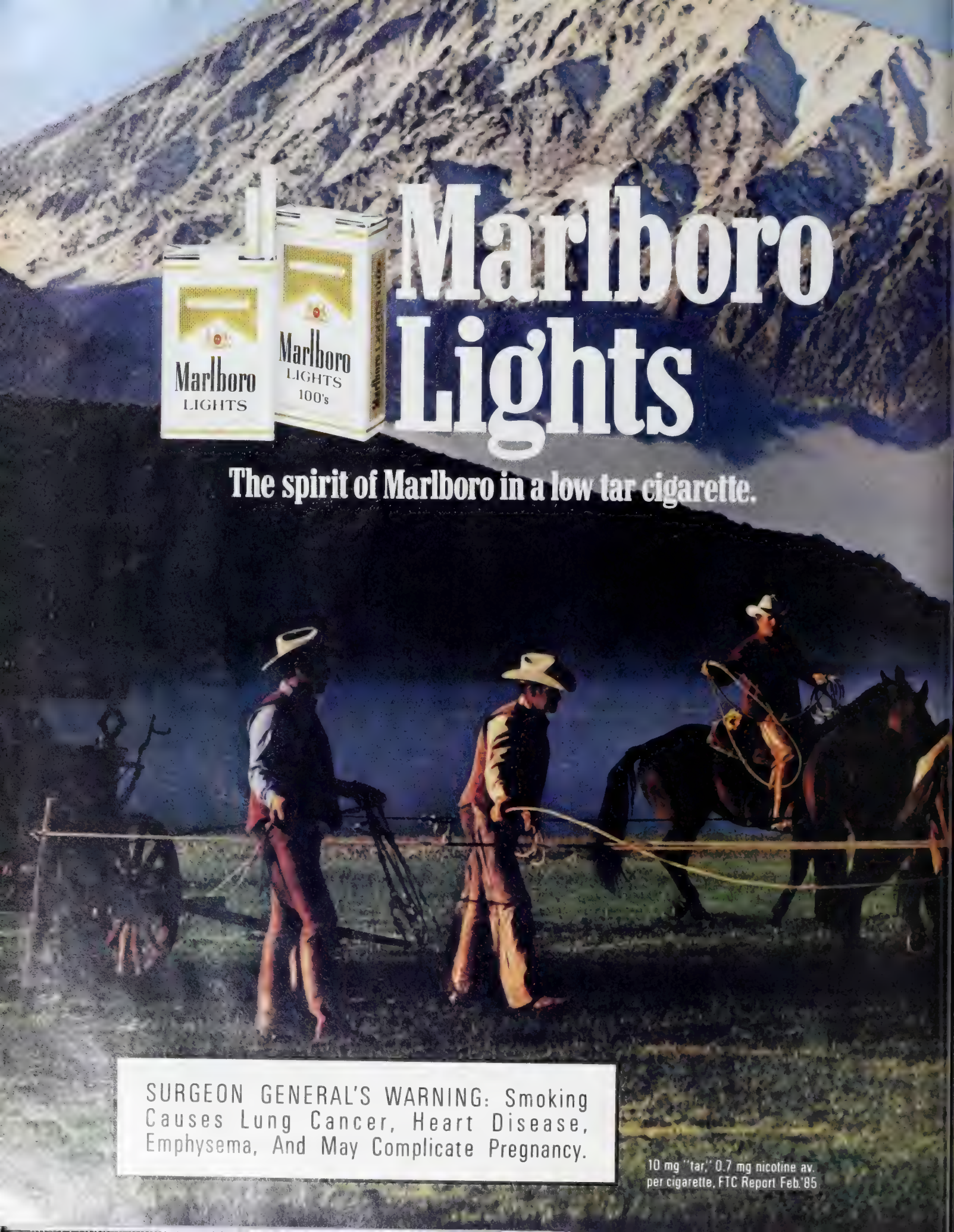

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ON DECORATING & DESIGN

NOW MORE THAN EVER, DECORATORS AND COLLECTORS ARE CAUGHT UP IN "THE ROMANCE OF OLD, WELL-LOVED THINGS"

By ROSEMARY ROBINSON

In 1944 architect and designer T. H. Robsjohn-Gibbings published an amusing book with the title *Good-bye Mr. Chippendale* (Knopf). The writer, born in London, was a man of education who earned a substantial reputation in the profession of interior decorating. He attacked *all* antiques dealers, interior decorators, architects and the voyaging American public who insisted on furnishing their homes with European antique furnishings swamped in snobbism, effeteness and pretension. He said that in the years between 1910 and 1940 "approximately one billion dollars were spent in Europe buying antiques for American homes." His premise was that we should cut the umbilical cord from our multinational ancestors and establish a new, peculiarly American style.

Soon after the publication of his book, Mr. Robsjohn-Gibbings was retained by an American furniture manufacturer to design the new look: free-form glass tables, rawhide furniture and squared sofas with peg legs. It was certainly the antithesis of Mr. Chippendale's style. Indeed, as Mr. Robsjohn-Gibbings urged, this new style was a departure from all that had come before in furnishings from any designer in any country in any previous period.

About this same time, I, too, embraced the modern genre. For a wooded lakeside location in northern Michigan, my husband designed, in the Bauhaus style, a most suitable house for summer living. It was a simple box on a cantilevered deck on concrete pilings over a dip in the wooded terrain. It was long, flat-roofed, constructed of natural marine-grade plywood, and the door and windows on the lake-viewing southern exposure were in a Mondrian pattern. My interior design was consistent: Charles Eames and George Nelson formed-plywood chairs and dimpled plywood cabinets on steel legs with plastic laminate slide panels; my colors were black, white and lemon yellow with accents of my favorite Bristol blue; leather braided rugs were laid on a slick gray asbestos floor. *The New York Times Magazine* reproduced the house, applauding its look of total austerity.



These 18th-century Chippendale pieces won record-breaking bids at auction last year: $1,045,000 for the tea table *(above)*, $1,100,000 for the wing chair *(top)*.

TOP PHOTO, SOTHEBY'S; BOTTOM PHOTO, CHRISTIE'S

To achieve that look I had auctioned my furnishings from a former location, among which were Louis XV chairs and an enormous famille rose punch bowl that particularly come to mind, as does the ache I felt as they passed into other hands. So it was no surprise that in less than three years the Eames chairs at the dining table became graceful bentwood, and the iron-framed sofa became a Chippendale camelback. Ultimately I added a stack of Chinese painted camphor chests, a pair of 19th-century Italian fruitwood chairs, a country French cabinet, clusters of well-loved bits and pieces, and my house became a home.

In truth nothing so enhances a room as old wood whether painted or stained; lovely old porcelain, glass and silver; any of the decorative arts made in a time when workmanship was by hand and of quality. And interior decorators have been unequivocally dependent on antique furnishings for their greatest successes.

One with a special affinity for the French style was Elsie de Wolfe who became an interior decorator at the turn of the century and eventually was commissioned by Henry Frick to go to Paris and buy the furnishings for his Fifth Avenue mansion, now home to The Frick Collection. In 1913 Elsie de Wolfe's book *The House in Good Taste,* while a bit precious, inspired others to become antiques dealers and decorators. Among them were Syrie Maugham, who made the use of antiques glamorous by her fertile imagination, and, from London, Joseph Duveen.

In the turn-of-the-century decades Mr. Duveen skillfully guided many American millionaires in amassing some of the finest collections since the Renaissance. At least a dozen important clients engaged his help: Mellon, Morgan, Frick, Widener, John Rockefeller, Jr., among others. Morgan, for instance, spent over a million dollars a year on art—none of it contemporary.

The Metropolitan Museum of Art; the

(Continued on page 21)



In Charleston's exquisite Drayton Hall, *Lyndhurst Directoire* polished chintz based on a design in the Hudson River mansion, Lyndhurst.

The past recaptured in the colors of today—a perennial Schumacher forte.

"We kept house, the Past and I,
The Past and I;
I tended while it hovered nigh,
Leaving me never alone."
—THOMAS HARDY

There's a very modern palette at work in the oak-panelled library of the late nineteenth century Manhattan brownstone shown here. (The key clues to its modernity are the slightly off-center hues and the unexpected harmonies.) Yet all the elements—fabrics, wallcovering and carpet—have their design roots deep in the past and, more specifically, deep in a past that has been carefully nurtured, preserved and maintained.

Fitzhugh Border from a mug in Virginia's Woodlawn Plantation; *Normandy Tea Chest* wallcovering from the Woodrow Wilson House.



Preservationism—the knowledgeable and professional interest in maintaining the artifacts of America's historic past—is a relatively late-day phenomenon dating to the 1850's and Pamela Cunningham's determined efforts to "save" a rapidly deteriorating Mount Vernon. However, in recent years it has become an ever-more important and accelerating popular movement.

In 1949, The National Trust for Historic Preservation was chartered by Congress to encourage the public to participate in the preservation of America's history and culture. (Nationwide there are currently a total of seventeen historic properties owned by The Trust.) Schumacher's National Trust Collection features a wide variety of decorative accessories all based on details garnered from over a dozen of the celebrated Trust properties.

In the inviting library designed by C. Dudley Brown & Associates of Washington, D.C. (Brown has served as a design consultant for the Trust), the main star is the loveseat, its glazed *Brittany Faience* chintz patterned with flora and fauna borrowed from a platter in the Woodrow Wilson House Museum in Washington; from there, too, are the *Chinese Strie* of the ottoman and the draperies and the *Normandy Tea Chest* wallcovering. The *Fitzhugh Border* comes from a mug at Virginia's Woodlawn Plantation. *Filoli Tapestry*, on the pull-up chair and *Casa Amesti*, the table cover, both derive from period documents in the California mansions after which they are named.



Oversize platter, a gift to President Wilson from the people of Normandy, basis for loveseat fabric, photo, opposite.

The needlepoint rug features petit point floral motifs surrounding the medallion and is a prime example of Schumacher's painstaking collection of needlepoint from all over the world; a number of the exclusive designs are interpreted from such Trust house museums as Cliveden in Philadelphia and Decatur House in Washington.

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Continued from page 17

Museum of Fine Arts, Boston; Wadsworth Atheneum; The Corcoran Gallery of Art and others built in the 19th century are gloriously filled with gifts from all of these collectors, and others. The new American Wing of the Metropolitan Museum is enhanced by an enlarged space which is handsomely furnished with pieces from the early possessors. And in the Field-McCormick Wing of American Art at The Art Institute of Chicago, scheduled to open in the fall of 1988, paintings arranged by period will be accompanied by furniture of the period, designed to make each exhibit a vignette of a particular time and place.

As early as the 17th century, Americans began to produce ceramics, furniture, glass and silver. And by the 18th century the workmanship was superb. Yet all of the American designs in all of the arts were more or less adapted from or inspired by European, particularly English, patterns. This is evident in the Metropolitan Museum's collection.

Drawn as we may be to museums for illumination, it is the shops and benefit antiques shows that may excite a fever to collect (not unlike the impulse of the 19th-century millionaires). Eventually with any exposure at all, each of us will be irresistibly drawn to some antique object, large or small, with an eye to possession. It may fill a practical need or, more than likely, it may only serve to entertain or enchant by its charm or beauty.

Do beware! For if the initial urge for possession is resisted, the tantalizing piece may stay in the mind's eye eternally. I know, for there was a painting I didn't buy in Brittany, a table I didn't buy in Cirencester, Chinese jars in Lisbon, and a pair of silvered, shell-shaped chairs in Florence. Those, among others, I *can not* forget.

However, once while poking through the shops of Vicenza I found four lovely dark wood neoclassical chairs; their slim, saber legs, their lean, curved backs and their extreme delicacy spelled "untouchable." An Italian friend said bluntly that no Italian would *ever use* them: "They are only to admire." I have them now, scattered about my own house where I use the seats as small tables for books or magazines, and the exquisite flair of the polished wood frames gives me several delightful sculptures to admire.

The myriad shapes and forms in old furniture do delight by their uniqueness; the gleam of the patina on old wood is a

(Continued on page 124)

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Born in the 1950s, folding furniture has recently become another medium for innovation and spirited design, incorporating new materials, brighter colors and nonstop versatility. Another big advantage with collapsible pieces is their storage potential. However, these examples are so handsome you won't want to keep them hidden. In fact, you can use them year-round, creating flexible arrangements all over the house. Many of these pieces are also geared to the outdoors. Other designs can accommodate the spontaneity of your living style: a file cabinet that doubles as a desk, a dining table that lowers into a coffee table, a chair whose seat adjusts to different heights. For first apartments or houses, where furniture serves multiple functions in a limited amount of space, folding furniture is an affordable solution. As you upgrade your furnishings, the folding pieces will come in handy for entertaining or a second home.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



In the '50s the rage was the butterfly chair. The Today Chair ($129) from Jensen-Lewis is a close cousin with a polished-cotton cushion. *Right:* **Designers Alan Morley and Robert Cohen revamp the rocker with the stackable indoor-outdoor, Chameleon chair ($425) from Clodagh, Ross & Williams.**



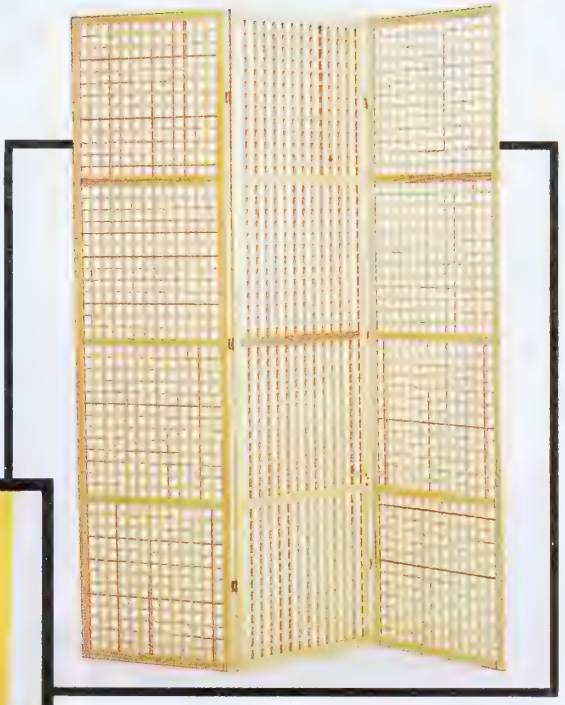
Above: **The Trig chair ($80) and table ($60) recall Mondrian paintings. Both have steel legs and beechwood slats enameled in bold primaries. Write tag® for a store near you.**







If you're short on work surfaces, the Changeling File *(above)* opens up into a 43½ by 23½ inch desk. It's $142 postpaid from Williams-Sonoma/Hold Everything. *Top, center:* For an impromptu gathering, set up the Pierrot Table ($95) from Conran's. When the party's over, the top is easy to remove.



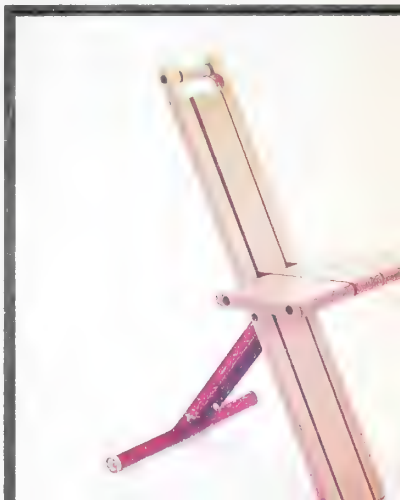
Folding furniture you can paint yourself offers the most design flexibility. *Counterclockwise from above:* The Pottery Barn's oak Adirondack chair, $125. Conran's pine screen, $99. With its leaf down, the Akka wall table ($39) from IKEA reduces itself to a mere shelf. The Trig enameled-steel table ($220) adjusts from a 29½ inch-high dinner table to a 15¼ inch coffee table. Contact tag® for more information. The Baron cart (about $150) is both handsome and easy to maneuver. Write Bonaldo North America for a store near you; wallcovering is from Laura Ashley. When folded, The Torstein Nilsen Sliding-Seat Chair is two inches thick. It's $104.50 postpaid from Hammacher Schlemmer. ■

Editor DARA CAPONIGRO
Photographer MARCUS TULLIS











HERE'S WHY YOU SHOULD LOOK FOR THIS LABEL

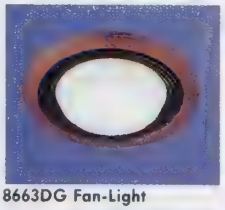
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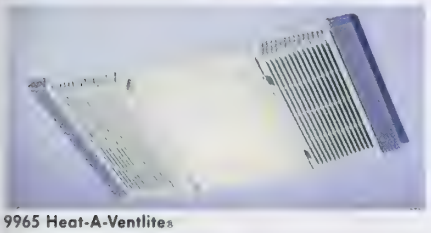
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FROM THORNHILL FARM

"...I sit the house on the kitchen table and I urethane floors, paper bedrooms"



By DEE HARDIE

We now have a dollhouse in residence at Thornhill. "It's for the grandchildren," I told Tom. "I'm house-sitting for the future." He just smiled. He knows, he knows that I can't resist houses, no matter what size, no matter what shape. And it's true. I simply love houses.

I can't quite explain this addiction. Perhaps it's because I moved about a great deal as a child; maybe it's because a house knows its place, never talks back, is there when you need it. A nest. And whenever I travel a new road, especially in New England, I must admit I look at the old houses rather than the scenery. I want to restore every one I see, rescue it, give it back a life, a pride. Adopt it. Well, that's impossible. My plate is full.

I've done my best for Thornhill over the last 32 years, and we're content, settled in. And I've also just made the last tuck on that 1816 brick summer house in Vermont. At last, I thought, I'm finally finished. I can relax. No more sanding of old floors, no more searching for new wallpaper patterns. But I should have known better. Here I am making house calls again, this time in a miniature world.

There's a mansard roof, a front porch, an upstairs hall and six comfortable rooms, circa, I would like to think, about 1907, one of my favorite architectural periods. And the house was on sale already assembled, which appealed to me, an easy acquisition. And it obviously needed a mother, or in this case, a grandmother.

This house, I told myself, should be part of our real estate. And I thought of it as a leisurely project. I figured I would do one room at a time, punctuated by each visit of our grandchildren, Albert and Edith. We would do it together, take our time, something different for some winter fun.

But now that I've started preparing the rooms, getting ahead for Edith and Albert, I can't stop. It's too much fun. I never dreamed I was going to have such a good time in such a small world. And it's *so* easy. Mistakes, unlike a real house, are not costly, and are quickly repainted. A wall can be pulled down in seconds, and I never have to wait around for a plumber.

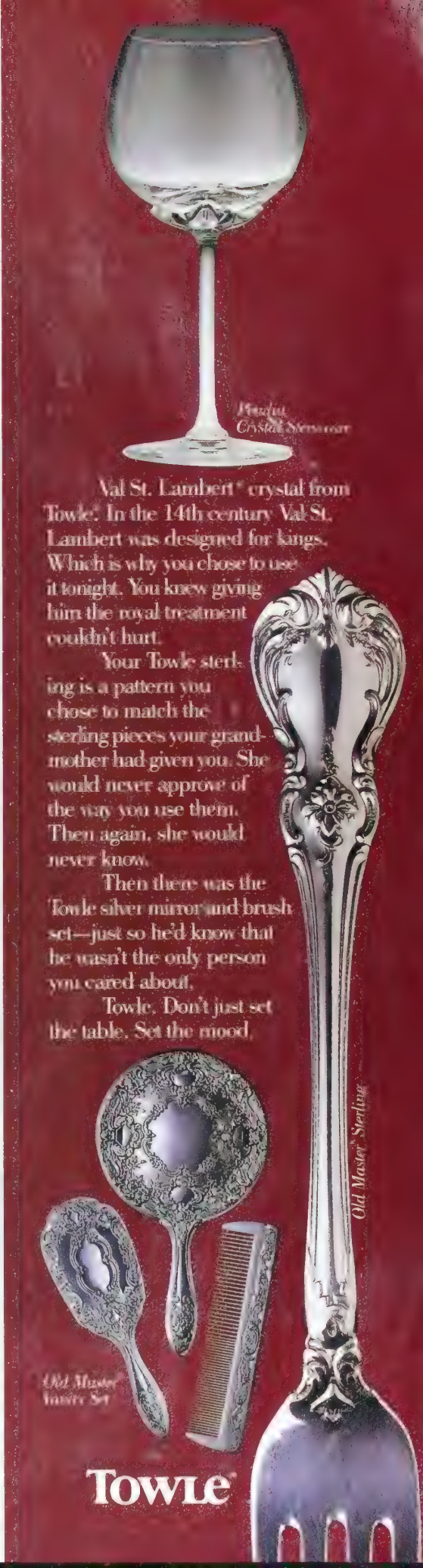
In the evenings I sit the house on the kitchen table and I urethane floors, paper bedrooms. Each morning I can hardly wait to see how it looks. There's chintz on the sofa, a brass bed upstairs, the kitchen is country pine, trimmed high with tiny baskets. In fact it's beginning to look a lot like Thornhill. But the furniture isn't inherited. It's straight from the five-and-ten.

That was an early decision. I wanted the furniture for this dollhouse to be reasonable, replaceable and child-proof. I wanted it to be fun!

And it is. I know because we've just had the housewarming, the first visit to the little house by Edith and Albert. I was thrilled. They enjoyed the dollhouse even more than I expected. We rearranged the furniture endlessly, had a wonderful time. Then Albert turned to me, and said, with the innocent wisdom of a five-year-old, "Where are the people?"

I had never thought about that. I was making a stage set, and Albert wanted a house with a heart. And so we went out and bought a family—a father and a mother, a brother and a sister. That's how they come, a set, planned parenthood and planned childhood, plastic figures, but plausible to Edith, a little girl of three, and her older brother.

Now we need more beds.■





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EXHIBITIONISTS

"Standing Desk" *(above)* is one of 225 decorative objects in "The Art That Is Life: The Arts and Crafts Movements in America, 1875-1920" at the Museum of Fine Arts, Boston, March 4 to May 31. It travels to Los Angeles, Detroit, NYC. Catalog, $50. • Restored by the National Trust, Montpelier, the 18th-century Virginia mansion of James Madison, then the du Ponts, opens on Madison's birthday, March 16. • Contemporary quilts, such as this one by Nancy Crow *(below)*, are the focus of a traveling exhibition and book, *The Art Quilt* (The Quilt Digest Press, $23.70 ppd.). At the Tacoma (Wash.) Art Museum, March 5 to April 30. • Miami will be all lit up March 14 to April 19 when "Changing Light" showcases the best lighting of the last decade as chosen by Achille Castiglioni at the Center for the Fine Arts. Twenty galleries host accompanying exhibits. • Dare not miss the Philadelphia Flower Show, granddaddy of them all: March 8 to 15 at the Philadelphia Civic Center.



SHARON RISEDORPH



MICHAEL DUNNE

HISTORY IN THE MAKING

If you're transported back to Queen Victoria's time just by looking at Cream Cat and Spaniel *(above)*, wait until you try making them yourself! Straight from Wales, Elizabeth Bradley's wool cross-stitch kits reproduce original patterns with faded-color wools to guarantee an authentic-looking finished product. There's also a color-coded chart and a printed 20-inch canvas—the tools of the trade 100 years ago—to let you experience Berlin woolwork as those cross-stitch crazy 19th-century women did. The first 6 of 12 designs in the Victorian Animal Needlework Collection are now available. They can be used as chair seats, sewn into pillows or combined into rugs. Kits are $125 ppd. from Elizabeth Bradley Designs Ltd. *(For other animal needlework kits, see pages 80 to 83.)*

BOOKISH PURSUITS

When spring fever sets in, several cures are inspired by these books: *The Art of Stencilling* (Clarkson N. Potter, $22.50) by Lyn Le Grice makes the craft easy by using spray paints. Pictures of her work illustrate all manner of stenciled surfaces and patterns. • Roy Strong's *Creating Small Gardens* (Villard Books, $20) has great ideas for little yards and green thumbs. The bonus: colored, labeled diagrams for 19 gardens. • Susan Littlefield's *Seaside Gardening* (Simon & Schuster, $19.45), which includes plant sources, tackles the toughest gardening environment.►



FOR MORE DETAILS, SEE PRODUCT INFORMATION



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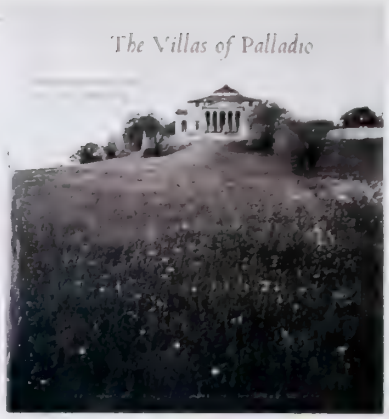
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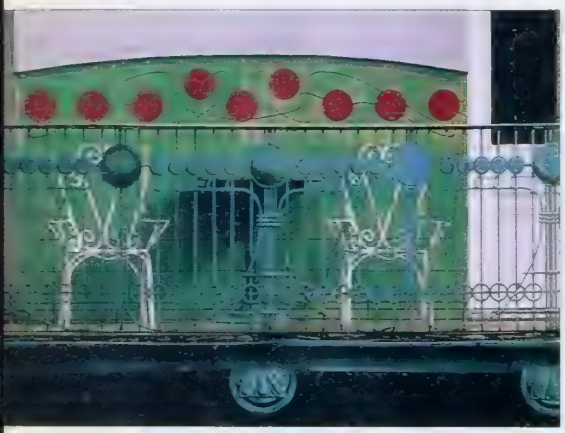


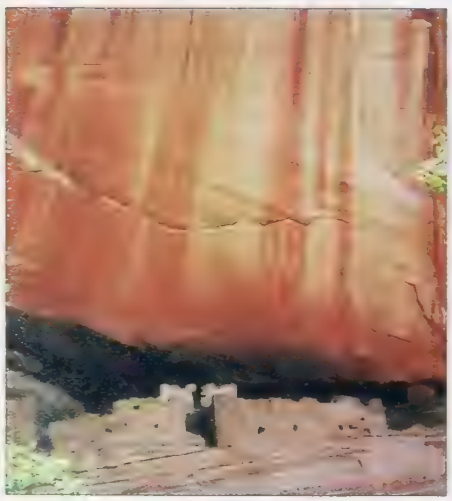
Luxurious yet inviting. That's Waverly's Flower Show collection. On the chair, Spring Garden; drapery, Crystal Palace; ottoman and wallpaper border, Rose Border; wallcovering, pillow, Candy Stripe. All fabrics 100% cotton and Scotchgard® protected.

GREAT ESCAPES



CULTURAL ROUTES Among this season's best getaways is the Art Nouveau tour sponsored by the Virginia Museum; it heads to Glasgow, London and Vienna, where this whimsical porch *(below)* can be visited. • The National Trust's week-long tour of New Mexican architecture and landscapes is a new learning vacation. A special detour: Arizona's Canyon de Chelly, which shelters prehistoric Pueblo dwellings *(above)*. • Architecture and decoration of 19th-century resorts will be the focus of the two-week Victorian Society American Summer School in Newport, RI. • Lynne Breslin, a designer and former student of Arata Isozaki, will lead a tour of old and new Japanese architecture, including visits with Japan's most respected people in the field. • Christie's, of auction fame, is offering house tours of rarely seen English and Scottish country houses, with a family member of each house as guide and often host for a meal. • Perfect your Italian cooking skills in Florence during a one-week course with Guiliano Bugialli. • The American Horticultural Society will sponsor a rose garden tour through France. Highlight: a luxury barge cruise on the Burgundy Canal. In May the same group is planning a tour of Capability Brown's gardens in England, with a stop at the Chelsea Flower Show.







OVERNIGHT SENSATIONS If you think you might like English decorating, try it on at the Dorset Square Hotel in London, where Colefax and Fowler chintz, elegant slipper chairs and pictures hung with ribbon *(below)* are fringe benefits. • In the English country house tradition, Chilston Park, an inn in Kent, brims with a "catalog" of fine European antiques. In fact, the owners are collectors Judith and Martin Miller, publishers of *Millers Antiques Price Guide*. • Folk-art enthusiasts will feel at home in the new Tazewell Wing of the Williamsburg Lodge in Virginia. It's furnished with reproductions from the Abby Aldrich Rockefeller Folk Art Center.



GOING BY THE BOOK For armchair traveling stateside, *Louisiana Plantation Homes* (Pelican Publishing Company, $35) by Paul and Lee Malone takes you on an architectural tour of 76 antebellum houses, such as Glencoe *(above)*. • *Châteaux of the Loire* (The Vendome Press, $45) captures France's most romantic Renaissance castles in lush photography by Daniel Philippe, text by Colette Gouvion. • The Italian inspiration for postmodern architecture is the villas of Palladio *(top)* pictured in Phillip Trager's book by the same name (Little, Brown, $45). • With its floor plans and maps showing where the architect's villas are located, *The Palladio Guide* (Princeton Architectural Press, $19 postpaid) by Caroline Constant is a must if you seek the real thing. • *In Search of Modern Ireland: An American Traveler's Odyssey* (Dodd, Mead, $13) is Bryce Webster's lively account of the people and culture she encountered while retracing the steps of H.V. Morton in his classic book *In Search of Ireland*. • With its anecdotes, pictures and history of well over 1,000 little-known sites (maps included), *Secret Britain* (Salem House, $25) inspires adventures off the beaten path. ►

—ELIZABETH H. HUNTER and KATIE KELLY

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PEOPLE



THE MET'S MODERNIST

R. Craig Miller, associate curator for design and architecture, is one of the Metropolitan Museum of Art's contemporary treasures. His section of the huge new Lila Acheson Wallace Wing (courtesy of the late co-founder of *Reader's Digest*) is titled "Decorative and Industrial Design, 1900-1986." Part of the inaugural show (through June), it focuses on the evolution of seating forms with the juxtaposition of masterworks in innovative media of the century. Significant of the industrial '20s *(from left)*: Mies van der Rohe's Brno chair, Eileen Gray's lighting, Donald Deskey's chair in Deco upholstery.





MAIL-ORDER CHARACTER

When Helen Ballard's home was featured in a decorating magazine, readers paid special attention to her original ways with antique architectural details. "After 500 phone calls in 50 days, I thought I might be on to something!" she recalls. That something is now a thriving mail-order business, Ballard Designs, whose casts of decorative elements are culled from historic sites in Europe and America. Ms. Ballard selects for her catalog with an eye to function as well as form; plaster brackets ($45 pair) can support shelves if not vases *(above)*, pedestals make table bases—or tables in themselves. For catalog send $2 to: Ballard Designs, 2148-J Hills Ave., Atlanta, GA 30318; (404) 351-5099.■

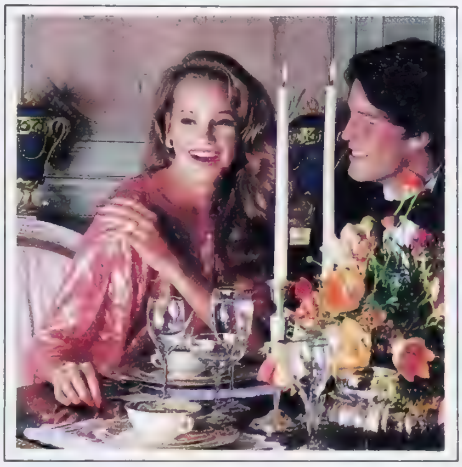
SWEET DREAMS

If you had a chance to dream up your own sheet pattern, what would it be? That's the challenge Primrose Bordier, the talent behind Descamps, threw out to a senior class at Fashion Institute of Technology in NYC. The winner, selected by a jury that included fashion designer Thierry Mugler and HB's Kathleen Mahoney, was "Lettre d'Amour" *(below)*. It's the artistry of 21-year-old Rochelle Jacobskind. Madame Bordier's own entrants into her spring collection show her conviction: "I never like to repeat myself." She's culled her inspiration from Chinese porcelains, French floral tapestries, even jungle prints. However, she has sanctioned repetition in one area: The F.I.T. contest will be repeated this spring.

Editor CAROL COOPER GAREY *Coordinator* CLAIRE WHITCOMB



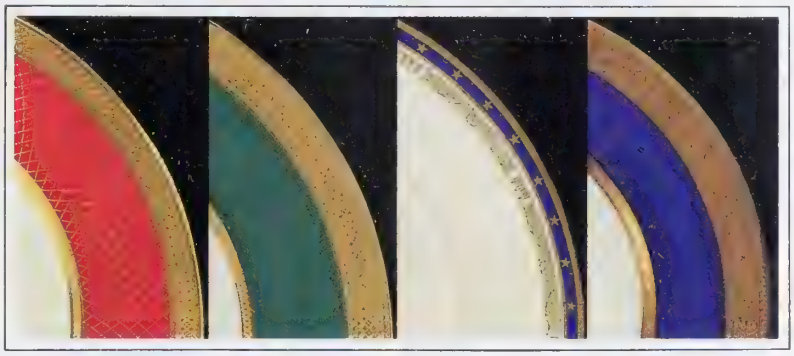
The White House, 1918. A tradition takes shape.



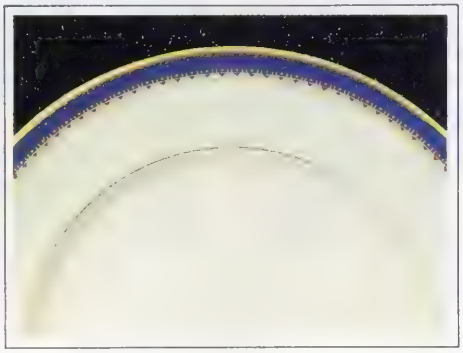
Almost a century ago, a man named Walter Scott Lenox began to realize his ideal of making the finest china in America. It was his dedication to perfection and pride in his craft that attracted the attention of Woodrow Wilson in 1918. President Wilson ordered a Lenox China service of 1,700 pieces for the White House, the first such American-made service.

Since that time, Lenox has provided several Official State Services of china for the White House. During the Thirties, President Roosevelt commissioned Lenox to develop a special service. Years later, President Truman called upon Lenox again. And most recently, in 1982, Lenox completed a new service for the White House.

What is most remarkable about these services is not the inherent prestige in gracing the most prominent table in our land, but rather that the very same quality china is available to everyone. Of course, the actual White House patterns are unobtainable. Yet all the care and artistry that go into the Presidential Services go into every single piece of Lenox China.



The current White House China (1982), the Truman (1951), Roosevelt (1935) and Wilson (1918) China Services.



The "Jefferson" pattern on The Presidential Shape. (1985)

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AS INTEREST IN VICTORIANA GROWS, MORE AND MORE COLLECTORS ARE SEEKING OUT FINE EXAMPLES OF ANTIQUE NEEDLEWORK

By BETTY RIVERA

When Sarah Josepha Hale was the influential editor of *Godey's Lady's Book*—the Victorian Age's esteemed authority on taste and culture—she offered women this advice: "Let all your enjoyment centre in your home. Let your home occupy the first place in your thoughts, for that is the only source of happiness." Agreeing with Mrs. Hale and believing homemaking was indeed woman's highest calling, many Victorian women dedicated countless hours to making home for Papa a tranquil retreat from the working world. They happily enhanced it with the intriguing needlework that is currently exciting renewed appreciation as decorative Victoriana.

Often blooming brightly with lilies and roses, or depicting children, animals and even biblical scenes, Victorian needlework has an intrinsic charm long recognized by discerning collectors and decorators. The present vogue for Victorian furnishings has widened the appeal of this needlework that captures the exuberance and sentimentality of the Victorian era—a time when such stitchery was considered the most elegant of all female accomplishments.

Used for chair seats, pillows, fire screens, rugs and other furnishings, this highly colorful patterned needlework brought welcome comfort to Victorian homes. It is now used to provide authentic period accents for homes designed in a variety of styles.

In a room wallpapered with cheery cabbage roses, a few Victorian needlepoint pillows with equally robust roses on a plainly upholstered sofa are agreeable companions. Framed in curly maple, a needlepoint image of children playing with a dog engagingly heightens the coziness of a chintz-filled room with a collection of small Victoriana—Parian ware figurines or perhaps papier-mâché boxes with mother-of-pearl inlay. And a large panel of jewel-toned silk patchwork, framed or unframed, makes a choice Victorian graphic on a wall in a contemporary setting.







Roses, lilies, exotic birds and cherublike children—these were some of the motifs favored by needlewomen in Victorian times.

When the Victorian period (1837-1901) brought social and economic changes to the middle class, more and more aspiring Victorian women emulated the wealthy of earlier years by devoting countless hours to doing fancy needlework. They equated this work with manners: If a home was properly adorned, they believed, a family acquired the polish that elegant surroundings promoted and demanded. They also believed that ornamentation was synonymous with beauty. They put needlepoint and other embroidered designs on everything possible—from portieres to the toes of men's carpet slippers—to bring the highly desired milieu of culture, gentility and financial success to their homes.

During this age of domesticity, many types of needlework were fashionable, including eyelet embroidery, appliqué and silk patchwork, the latter a colorful example of the Victorian penchant for opulence. Small pieces of silk, often from cherished gowns, were joined for patchwork, and sometimes embellished with embroidery or combined with velvet to fashion mantel hangings, pillows and, especially, quilts (when of good quality and condition, now priced about $700 upward). Small squares of well-worked patchwork can be found at antiques shows for about $25, and can be effectively mounted in marbleized frames.

It was, specifically, canvas work (now generally called needlepoint) that dominated Victorian fancy stitchery. In the mid-19th century, a craze—lasting about 30 years—developed for a version of it called Berlin woolwork. Requiring a coarser canvas than previously used for needlepoint, it was worked mainly in the cross or tent stitch with soft merino (zephyr) wool yarn imported from Berlin. Victorian women welcomed it, as even more elaborate designs could be worked easily with little skill but much patience and time. Designs

(Continued on page 40)

The ones you love the most can be your carpet's worst enemy!



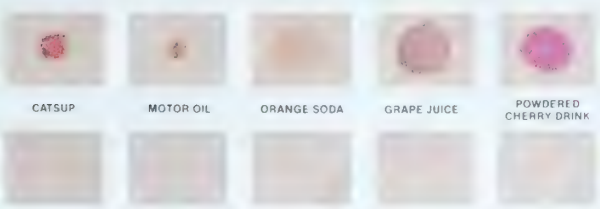
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ANTIQUES

Continued from page 38

for Berlin woolwork were copied stitch by stitch from colored patterns printed on square paper, and they were numerous. Some artists and teachers of needlepoint deplored the bright magentas and luminous greens that were often used then, but Victorian needlework with vivid colors is coveted today. Floral and geometric designs were considered the best, though you may favor those with children and pets. *(For news about new needlepoint kits, see "Creature Comforts," pages 80 to 83.)*

Victorian women were also enamored of beadwork—embroidery with glass, cut-steel and other beads on canvas and fabric. Regina Sugrue of Riverdale, NY, a nation ally known dealer in vintage needlework, says, "Presently, the market trend is toward beaded needlepoint, which is avidly sought by collectors and prominent decorators for pillows and other decorative uses. But they're interested only in examples in mint condition, preferably in bright or rich colors." She also warns, "If you consider buying a piece of beaded needlepoint with areas of deteriorated or missing yarn, keep in mind that old yarn is difficult to match for repairing."

After starting my own collection of Victorian needlework more than a decade ago, I became partial to items that were Victorian amenities: cases for little cards once a part of the ritual of social visits; watch stands for the safekeeping of watches not in use; bell pulls used to summon servants. Prices of these pieces and others have risen markedly as interest in Victoriana has grown. Recently at a premier antiques show, I noticed well-framed pictorials of needlepoint priced $600 and up; a walnut fire screen with needlework panel tagged $1,400; a large mahogany footstool covered with needlepoint at $495. (Similar but smaller footstools can be found at shows for under $200.) Yet at the same show I saw a small unframed needlepoint panel for $26, an example of many pieces that are still bargains. Along with antiques shows and shops, estate sales are likely to yield needlework treasures.

Workmanship and condition should be your primary concerns in shopping for old needlework. Some signs of normal wear are acceptable, but in general avoid work disfigured by moths, mildew or stains. As you collect, you'll find that much of the pleasure of collecting is knowing you are perpetuating the enjoyment of handwork that was created to bring comfort, happiness and decorative charm to a home.■

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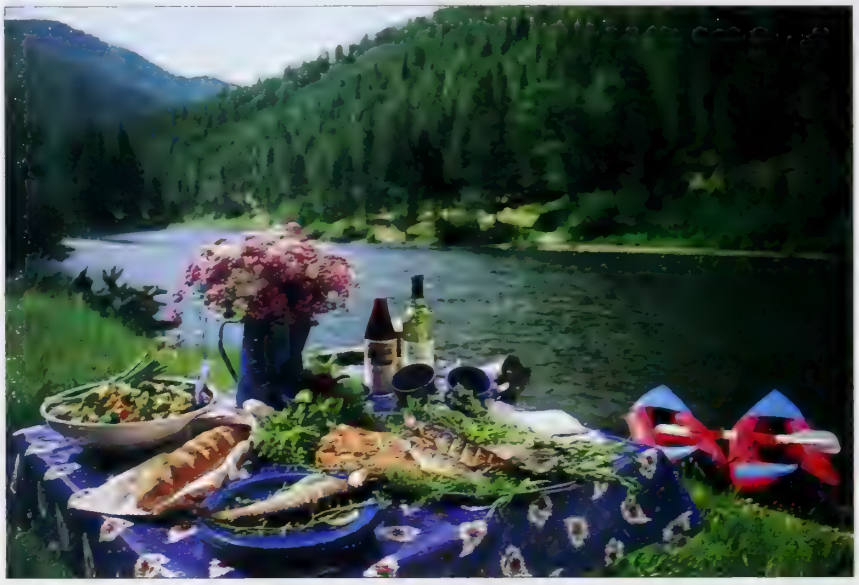
By BETTY BELL ——

Sun Valley resident Nancy Humphrey locked my eyes with a look of deadly seriousness. "Camouflage," she said. "We wear camouflage when we're hunting morels."

I was startled.

"Camouflage? You wear *camouflage* when you hunt for *mushrooms*? Good heavens—why?"

"Well," she said, "when you're out hunting morels, uh, property lines can't be—well, they aren't always . . . strictly honored. In the thrill of the chase, you know."



"Roughing it" raised to new heights: Rafting with Rocky Mountain River Tours features gourmet meals, such as smoked cutthroat trout *(above)*.

In Sun Valley, Ida., where residents and visitors alike will use any excuse to stay outdoors, the hunt for the elusive morel has been raised to the level of sport, as exciting to its practitioners as the more well-known sports: golf, tennis, swimming, horseback riding, ice-skating, kayaking, wind-surfing and mountain biking.

Though Sun Valley was conceived more than 50 years ago as the country's first alpine ski resort (developed by Union Pacific chairman of the board W. Averell Harriman to lure Americans who had been traveling to Europe to ski), the fact is that this area of Idaho is an all-season paradise for anyone who loves the outdoors. "Winter brought us, but it's summer that keeps us," locals say. And more and more tourists are beginning to discover the joys of Sun Valley (a name used collectively for Sun Valley, Ketchum, Warm Springs and Elkhorn) in spring and fall as well as in summer. Those joys include guided rafting trips on which guests are treated to gourmet fare and the simpler outdoor pleasures pursued by year-round residents.

Morel hunting, for instance, begins in May—early or late depending on the sun and rain. It starts at the south end of the valley where winter first begins a reluctant withdrawal, and gradually proceeds up-valley until mid-June.

Morel hunters never, never, say exactly where they find the mushrooms. In fact, serious morel hunters, and most of them seem to be quite serious, begin to fidget and look about furtively if you're graceless enough to press the question.

"Morels are where they are," Ms. Humphrey says mysteriously. "They exist."

If the hunt for the morel is cloaked in mystique, asparagus hunting is straightforward and guileless. You drive about 50 miles south of Sun Valley and then—when you've developed a good eye—you see the spears poking up by the wayside and along the irrigation ditches.

While some people go south looking for asparagus, others head north to follow the receding snow. Even as the valley floor is greening, a 10- or 12-mile drive north takes you to still-glistening meadows of snow. It's a near-sinful pleasure to skim along on cross-country skis—wearing rolled-back shirt-sleeves, very dark glasses and sun-block on your nose—and after a long workout, to find a perfect place to bask in the sun and indulge in a gourmet lunch.

Several restaurants in the area make lunches to go, but when you're looking for something out of the ordinary, the gourmet shop Good Taste—131 First Ave. N., Ketchum; (208) 726-8881—is one place to find it. John and Lola Weyman, who migrated from New York, offer five exotic picnic menus. The one I took cross-country had vichyssoise, smoked trout with horseradish sauce, Idaho wild rice, fresh baked bread and the kind of rich, rich brownie that sets me to rationalizing and justifying.

Hikers out to see the wildflowers or watch birds or just enjoy the scenery use this picnic service—as do music lovers en route to a concert-on-the-green, spectators headed for a polo match and fishermen bound for Wood River or Silver Creek.

For larger outdoor gatherings, Connie Maricich Chesnel runs Picnic Gourmet Catering—PO Box 151, Sun Valley, ID 83353; (208) 726-3777. Co-author with Joan Hemingway of *The Picnic Gourmet* (Random House), Ms. Chesnel has just written a soon-to-be-published book about Rocky Mountain cooking. Whether she caters a party for 200 conventioneers or a smaller wedding, Ms. Chesnel searches for the appropriate setting, and she'll go as far as Redfish Lake, 50 miles north, to find it. "Most entertaining in the mountains is done outside," she says. "Even in winter I cater a surprising number of events outdoors."

Ms. Chesnel uses local foods and the

(Continued on page 46)



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TRAVEL:
SUN VALLEY

Continued from page 42

best Idaho products—lamb, cherries and other fresh fruits from Caldwell, and of course, potatoes. She grows herbs in her greenhouse, and she doesn't at all mind climbing to 9,000 feet to gather the wild sorrel that grows high in the mountains. "I gather bags and bags of it and use it in soup, salad and sauce for fish," Ms. Chesnel says. "It's delicious to eat plain too."

The specialist in local wild edibles is Bill McDorman, who has made a career out of collecting local seeds. Now he's in his third year of the seed business, and at his High Altitude Gardens—220 Lewis St., #8, Ketchum, ID 83340; (208) 726-3221—packs of local seeds for vegetables, herbs, flowers and even native grasses are available. This summer, Bill will begin to offer personalized walking tours through the National Forest lasting from an hour to several days. Guests will learn to pluck and appreciate the taste of wild rose petals, wild geraniums and even the flower of fireweed, which is as prolific as dandelions in spring. His catalog ($2) lists available seeds as well as information about the trips.

A raft trip down the Middle Fork of the Salmon River in Idaho's primitive area isn't one of Sun Valley's small outdoor pleasures—it's a major outdoor experience, and the only way, in some cases, to see some of the canyons and gorges of the Middle Fork where there are no roads. Several excellent guide services make the river experience possible for greenhorns. The one I looked into was Rocky Mountain River Tours—PO Box 2552, Boise, ID 83701; (208) 344-6668. Dave and Sheila Mills have operated this guide service for 10 years, but it was a couple of their boatmen—J.C. and Bill Caccia—whom I sought out to get a feel for the trip.

J.C., who is 36, and Bill, 34, are native Idahoans. Neither is yet married, perhaps because the river got its hold on them when they were just out of school.

"We grew up on the river—matured on it, that is," J.C. said. "Ten years ago when we first started to guide, we were kind of frisky, you know, and we tried to give our clients extra thrills. Now we just let them experience the river—the river's the thing. We only try to add to it with companionship and good cooking."

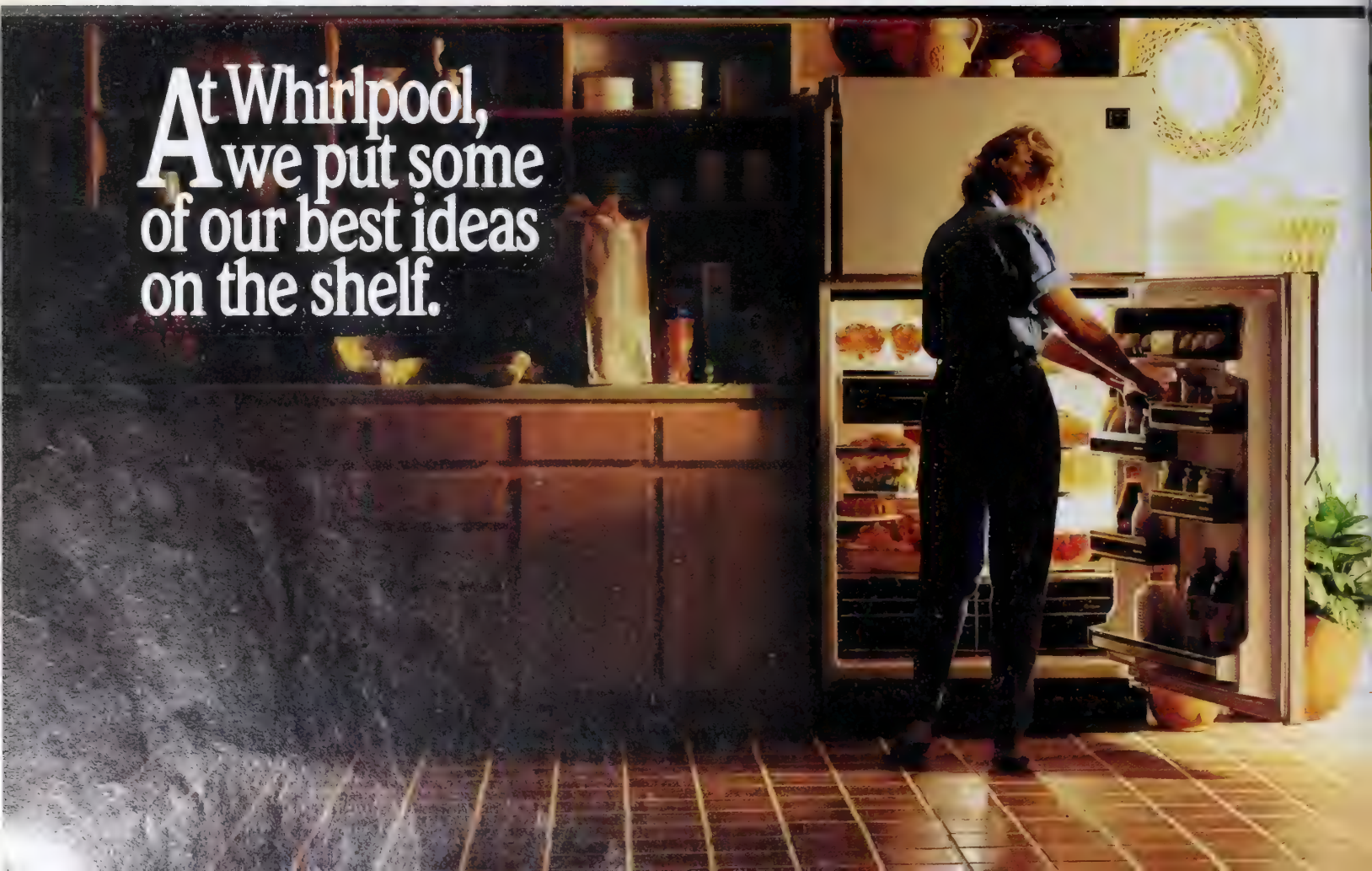
The good cooking is no small part of the experience. Sheila Mills has raised her dutch-oven cooking to an art, and the fare is never simple. So many clients asked for her recipes that she wrote a book, *Rocky Mountain Kettle Cuisine* (Backeddy Books), now in its second printing. Ms. Mills teaches each of her boatmen to turn out such delicacies as nori-maki sushi rolled in seaweed paper, with crab, shrimp and avocado on a bed of rice. It's served with wasabi sauce—a Japanese hot horseradish sauce—and hot sake, of course.

"When we do these ethnic meals the crew gets right into it," Bill said. "On Japanese night, for instance, we wear headbands, and even a sarong—well *some* of the guys aren't into sarongs, but I usually wear one."

There's more to do on a three- or a six-day river trip than eat and sunbathe. There are side canyons to hike, Indian caves to explore, hot springs to soak in, fish to catch, birds to watch, and volleyball and baseball to play.

"Our people usually arrive in a state of anxiety," J.C. says. "They're worried about the river, and generally inhibited from city living. It takes about three days before they relax—and then they might even start walking around in dirty shirts. When they quit worrying about their shirts we know they're getting into it."

If you can't spare three or six days for the river, a day trip is an alternative. Sever-



al outfits offer these trips, but White Otter Outdoor Adventures—Box 2733, Ketchum, ID 83340; (208) 726-4331—provides a more adventurous way to experience the river, in one or two-person inflatable kayaks. These buoyant kayaks are much less tippy than a standard kayak, but you still get the thrill of doing your own paddling.

White Otter also runs guided day and overnight hikes and half-day gold mine tours that include ghost towns and panning for gold. But if you want to challenge the Rockies on your own, take along *Day Hiking Near Sun Valley,* a guidebook by Anne Hollingshead and Gloria Moore available this summer. It leads you through hikes in neighboring mountains and lists wildflowers to look for in each area. For more information about the book or other tour opportunities, contact the Sun Valley/Ketchum Chamber of Commerce—P.O. Box 2420, Sun Valley, ID 83353; (208) 726-3423. And if you prefer riding to hiking, the Sun Valley Lodge offers a number of adventures on horseback. One of the most popular is an early morning trail ride. The reward for starting out at seven o'clock is a magnificent ranch-style breakfast served at rustic Trail Creek Cabin at the end of the trip.

Every once in a while, the thing to do is forgo the outdoors and visit the galleries. You can visit Michel's Antiques, a shop filled with tables, hutches and things from the past. You can spend hours visiting The Hissing Goose and any of the other seven galleries in the Ketchum/Sun Valley Gallery Association. In addition to the local artists, craftsmen and photographers, top names from all over the United States exhibit here.

After a day of shopping, an extraordinary dinner is called for. Of all the restaurants that fill this need, Soupçon—231 ½ Leadville Ave., Ketchum; (208) 726-5034—is perhaps the most minute and out-of-the-way. In the summer the covered tables are outdoors, on the grass, near the flowers. In fact, a fresh delicious nasturtium is placed atop each salad. Jeff and Sheila Keys, the young couple who do *everything* in their restaurant, seem to be most proud of their greenhouse at home which supplies flowers and the herbs—fennel, thyme, basil and tarragon—which are so basic to their cuisine. But don't just drop in; at the height of the summer season the limited seating is reserved weeks ahead.

At the Sun Valley Lodge you can watch a Saturday night ice show while dining on the terrace. When the Lodge first opened its doors in December of 1936, it stood alone on immense fields of snow. Built by Averell Harriman, the Lodge was an oasis, offering shelter, a gracious place to dine and intimate places with flickering fires where skiers could dance, make merry and talk over their day on the slopes.

Through the years the Lodge began to show its age. And then a nice thing happened. Owner R. Earl Holding undertook a painstaking renovation of the Lodge, completed just before Sun Valley's 50th anniversary celebration. All the elegance is back and the old charm works its magic as it did 50 years ago.

Though there are many other good places to stay, to eat and to make merry today, the Sun Valley Lodge is still the grande dame—still the focal point that gives a sense of place to all the valley. You can count on excellent food and service that's friendly and good; you can count on seeing world-class skaters, themselves caught up in the magic of skating under the stars in this mountain setting; and long after you've gone back home, you can count on flashbacks of the memorable moments here—*outdoors*, of course. ■

Betty Bell, a free-lance writer and professional pilot, has lived in Sun Valley and Ketchum since 1946.

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"I found a pair of brackets at an architectural salvage yard. They were just the ornamentation the entry needed for a grand opening."

—BARBARA OSTROM

When you see a room as fresh and romantic as this one—or any on the next eight pages, all photographed at the 1986 Rogers Memorial Library Designer Show House in Southampton, NY—there's a temptation to sigh and say, "That would never work in my house. My rooms don't have tin ceilings, etched-glass doors, fancy archways." Well neither did these.

This splendid wine room, for example, was a lowly laundry room when decorator Barbara Ostrom first laid eyes on it. Devoid of architectural detail, it was situated between the kitchen and the patio. Undaunted, Ms. Ostrom visited an architectural salvage yard where she found porch brackets that now frame an arched entry. She also turned up a marble-topped counter and columns. A scalloped cornice is her own design. The etched-glass door, a relic from a Paris café, is from Howard Kaplan Antiques. The floor, marbleized by Michael Murdolo, mirrors a tin ceiling from AA-Abbingdon Affiliates Inc.; glass lanterns, Ann-Morris Antiques, Inc.; wicker chair, The Wicker Garden.►

"The architectural detailing was the room's best asset, so I used blue outlining to bring it out"

— MICHAEL DE SANTIS

Rimmed by an oppressive porch, this spacious living room was dark when designer Michael de Santis first saw it. "Immediately I wanted to bleach the brown floors and paint everything white," he says. But he didn't want to lose the room's rich architectural detailing. Therefore he outlined moldings and highlighted columns with a sky blue, a color he also chose to brighten the ceiling. To soften the starkness of the floors, he stenciled a blue and white key border around the edge. For the diamond-paned windows, he decided on the simplest framing—curtains in a white linen from Lee Jofa, gathered on blue rods and finished with white cotton fringe. Porcelains are from Kentshire Galleries and John Rosselli, Ltd. Sheaf-of-wheat chairs, Beaver Furniture; piano, Steinway & Sons; paintings, Wally Findlay Galleries; stereo, Audio Design Associates.►



This is a living room that functions beautifully for parties *and* everyday living. Not only does it have well-spaced clusters of seating compatible with entertaining, it offers an abundance of diversions—books, a piano, stereo, televisions and even a card table (not shown).



"A lot of people are afraid that if you use one pattern for the walls and ceiling it will make a room seem smaller. It doesn't. It just expands it."

—DOUGLAS ROWE



Faced with a servant's bedroom under the eaves, designer Douglas C. Rowe (of Greenbaum, The Interior Design Center) needed to unify the jumble of lines, so he upholstered the walls and ceiling in one space-expanding print. "I wanted the floor to fade right into the walls, so I chose a jute and wool carpet in the same creamy color," he says. To give the window extra height, he hung the pansy curtains just above the top of the wall and attached them to a bowed piece of plywood so they arch into the room. Claret chairs in a fabric from Hinson & Co. have soft gathering at the arms to simulate slipcovers. The Rose Cumming print used on the walls camouflages a lampshade so attention is focused on its samovar base. Needlepoint rug, Stark Carpet Corp.

"My approach to this 9-by-12-foot room was totally cosmetic– I decided to camouflage its small size with a burst of pattern to dazzle the eye into forgetting its size"

—DAVID SALOMON



Since this guest room was so small—9 by 12 feet—designer David Salomon decided to make it dance with pattern, thereby "dazzling the eye and preventing it from focusing on the meager proportions of the room." A striped fabric from Quadrille was glued to the wall and paired with a mix of antique prints, "all selected for their swirly, leafy, paisley feeling," says Mr. Salomon. The pattern is continued on the roman blinds because "there was so little wall space I didn't want to break up the lines of the room," he says. The steel and brass bed is softened with tie-on bolsters; its foot is a backdrop for a caned settee from Kentshire Galleries. Dressing table mirrors, Florence de Dampierre Antiques Ltd. Bed linens, Castellini.►





"When you open the front door, it's very hospitable to find a hall with lots of comfortable upholstery"

—RICHARD KEITH LANGHAM of IRVINE & FLEMING, INC.

"Although the room is large, its ceilings were low, so I did curtains of striped fabric tied very high to create an illusion of height"

—MICHAEL LA ROCCA

Though palatial in scale, this Venetian-inspired bedroom lacked two hallmarks of grandeur: high ceilings and architectural details. To elevate the room's proportions, designer Michael La Rocca relied on the vertical stripes of his opulent silk taffeta curtains. "I tied them up very tightly at the corners to expose as much of the window as possible,' Mr. La Rocca says. The beautiful sweep of valance was achieved through trial and error. When it was finally right, the gathers were sewn in place; the stitching was hidden by bows of the same fabric at the corners.

Compensating for the lack of architectural details also involved on-the-spot improvising. Mr. La Rocca selected a crown molding but then realized the ceiling was wavy. Rather than restore the plaster, he decided to drop the molding down an eighth of an inch. "You can see there's a little shadow line that I rather like," he says, adding that wavy ceilings are also a problem in new buildings made with poured concrete. Blemished walls were quickly disguised with a blue-green wallpaper from Brunschwig & Fils. "So many people thought the walls were glazed," he laughs. An unexpected finishing touch: a leaf-green border that doesn't exactly match the wallpaper but picks up the rich coloring of the bed upholstery. The round table serves as both desk and vanity. Bed linens, Frette Linens; carpeting, Patterson, Flynn & Martin, Inc.; brass lamp, Paul M. Jones Inc.■

Editors BEVERLY McGUIRE and ALLISON PERCIVAL
Photographer BILLY CUNNINGHAM



In decorating a large room, there's often a temptation to "crowd in too much furniture." Michael La Rocca was careful to choose only a few monumental pieces *(right)*, such as the upholstered sleigh bed, and balance them with light, linear pieces—the neoclassical table by the window and a carved Venetian chair.

ON THE PREVIOUS PAGES:
"A room you could live in as well as pass through" was designer Richard Keith Langham's prescription for this front hall. The heart of the house, it links the stair hall, dining room, front door and two porches. To keep traffic circulating, Mr. Langham, an associate at Irvine & Fleming, Inc., placed an octagonal sociable at the center and the chairs around the perimeter of the room. He designed the sociable with a festooned skirt so its legs peek out. Two unique embellishments: pelmets made of pressed tin and a black and white floorcloth suggesting marble patterns of noble entryways. Wallpaper, Clarence House; floorcloth painted by Joseph A. Melland; curtain fabric and trim, Scalamandré Silks, Inc.

FOR MORE DETAILS, SEE PRODUCT INFORMATION





AN INNATE SENSE OF STYLE

Relying on her own instincts, Mary Meehan mixes furniture styles and patterns with the skill of a seasoned pro

When Mary Meehan, owner of this Southampton, NY, house, was eight years old, her favorite pastime was "making rooms under tables." After draping a cloth over a table she would crawl underneath and create miniature rooms using her mother's cosmetic bottles as furniture. Later, as a teenager, she spent hours rearranging the real furniture in her mother's house, and she liked to clip pictures of rooms she admired from magazines.

All this early practice paid off when Ms. Meehan, an actress, wife and mother, decorated her country house. So successful were her efforts that decorators who visited her home urged her to do more—and she was launched on a new career.

Working as a decorator, Ms. Meehan says, is a matter of constantly trying new things: "You have to throw out all your preconceived notions about what does and doesn't go together."

Ms. Meehan's own 100-year-old shingle-style house—in which a few fine English and French antiques are mixed with secondhand furniture—exemplifies this decorating approach. Originally a barn that has been added to, the house had tiny windows and small rooms. It was surrounded by tall shrubs that blocked the sunlight and made the interiors "very dark and depressing," Ms. Meehan remembers.

To open up the interiors and bring in light, Ms. Meehan raised the ceilings, installed French doors and removed a wall between a claustrophobic dining room and the living room. The shrubs were moved from the side of the house to the edge of the yard. In decorating, Ms. Meehan aimed for the comfortable, traditional look of a cottage. "The house is so modest it does not call for anything very grand," she says. "I wanted rooms where people would feel comfortable putting their feet up."

The living room has just that lived-in quality, with books, honey-colored wood paneling and secondhand sofas and chairs covered in a variety of patterns. Instead of replacing the old, uneven floors, Ms. Meehan freshened them with green tractor paint.

Removing the wall between dining and living rooms created one large living room. Ms. Meehan reserved a corner of the room for dining *(right)*, setting it apart with a hanging lamp and needlepoint rug.►

If dining and living areas are open to each other, select dining furnishings that are less formal to blend in. Here, banquette with upholstered cushions takes less space than more chairs and is roomy enough to seat six *(right)*. Mary Meehan *(above)* in her city apartment.







New French doors bring light into the living room, but how to keep upholstery fabric looking fresh? Bamboo blinds atop each door are unrolled for requisite shade. Lampshades covered in sheer voile dress fabric cast a soft glow when lights are turned on in the evenings; fabric, T.J. Antorino.►

A tall mirror, positioned to reflect the living room, adds the illusion of more space



Every room needs one really fine thing—whether it's a piece of furniture, a rug, a painting or a wonderful pattern," says Mary Meehan. "It will make everything else look better." In the entrance hall *(above)* the "really fine thing" is the antique bamboo stand, a convenient place to park umbrellas and hats. The ceiling was raised as far as it could go and trayed; to make it seem even higher, Ms. Meehan covered it in the same wallpaper as the walls. A tall mirror, positioned to reflect the living room, adds the illusion of more space. Made of irregular pieces of blue stone, the hall floor looks old fashioned but is newly constructed and can withstand the family's muddy boots and wet rain gear. The same flooring is in the kitchen and gallery (not shown) where plants are kept. Majolica urn is from Old Town Crossing.

If you don't have a mantel, why not add one? This handsome example *(right)* results from a collaboration between Ms. Meehan and a carpenter. Stained to match the walls, it looks like part of the original house. Less expensive than custom mantels are models in many styles that can be ordered from catalogs. Other sources: antiques shops and architectural salvage yards that stock vintage mantels rescued from old houses.

In the living room *(right)* a valuable horse painting by Benjamin Herring, Sr, sets the tone of the fireplace wall. Carrying out the sporting theme are two tiny equestrian prints and several polished pewter tankards, golfing prizes won by Ms. Meehan's father-in-law.►



Patterns—employed skillfully—open up small rooms, camouflage awkward spaces, disguise secondhand furniture

Mary Meehan uses many patterns in her rooms—the master bedroom *(right)* alone has eight. Yet the rooms never seem fussy. "Mixing patterns takes a good eye," she says. "And even then you must be willing to try and try before you find a combination that works." Ms. Meehan says she orders wallpaper and fabric only after trying them out in her house: "I bring home pieces to see how the patterns will look by day and by night because light makes all the difference. And I try to get large pieces because you can't really tell how a pattern will look from a small swatch. Once you find a pattern you love, build from there. Consider where the pattern will be in a room in relation to other things, and what it will be used for. Remember, a pattern on a curtain looks different from the way it does on a sofa."

One advantage to patterned wallpaper and fabric is that they can sometimes disguise less-than-perfect furniture or awkward rooms. The chairs and ottomans in Ms. Meehan's bedroom, for example, do not match, but you would never notice it. Found in a secondhand store, they are slipcovered in the same chintz to look like a matching pair. In an odd-shaped room, such as the one Ms. Meehan decorated as a nursery *(below)* for the 1986 show house in Southampton, pattern on walls and ceiling opens up the space. "The pattern tricks the eye. You don't see the angles, just one continuous pattern."

Ms. Meehan attributes her own good eye, in part, to the games she played growing up. But she also credits fabric designer and fellow decorator Fernanda Niven for giving her the confidence to start her own decorating business: "If it hadn't been for her encouragement, I'd still be making rooms under tables."►

Photographer LILO RAYMOND



How to achieve the traditional look of French doors, which swing into a room, if you don't have the space? For her small, first-floor bedroom *(right)* Ms. Meehan ordered sliding doors with mullioned windows. For the rectangular window, oddly placed above the sliding doors, Ms. Meehan fashioned a scaled-down curtain treatment. Note that the top valance is appropriately proportioned.

FOR MORE DETAILS,
SEE PRODUCT INFORMATION





When you use the figurative fabric toile, cover almost every surface as the French do. "Toile makes such a strong visual statement you don't need other patterns," Ms. Meehan says. In this tiny bedroom toile makes the room seem larger. Scraps cover lampshades *(left)*. Blue and white porcelain, Old Town Crossing.■



BEST OF SHOW

Our editors scouted the Milan furniture fair and chose 16 outstanding designs. Some are in stores stateside; others are on their way. All deserve four stars for inventiveness.



ARCHITECTURAL PRESENCE turns a cupboard into a striking focal point for any room. It comes in wood or lacquer, and like many a monumental building, has a clock in its "tower." By Piero Vendruscolo for Longoni.



THE DECO CURVE makes a sweeping comeback in this luxuriously crafted burled-wood chair *(above)*. Pair it with a mate to create a love seat. By Piero Sartogo and Nathalie Grenon for Saporiti Italia. At Campaniello Imports, Ltd.



A NEW MODULAR FORMATION begins with this chaise *(right)*, meant to be teamed up with free-form chairs and ottomans for nonstop design possibilities. B&B Italia.

BERNARD RICKENBACH



THE BEST NEW LOOK IN BEDDING is exemplified by Poliform's sleeper *(above)*. Its piqué-slipcovered headboard slants so it can be piled with pillows, and the rail folds in (along with the end tables) like wings. Other similar beds at the show had headboards high enough to serve as room partitions.

SCULPTURAL AND FUNCTIONAL, this skyscraper chest of drawers bears the signature detailing of American architect Peter Jencks. It stands five feet high and is one foot wide. Other pieces in his series for Sawaya & Moroni include a sun chair *(page 93)* and a lighthouse lamp. At Giles and Lewis Ltd.



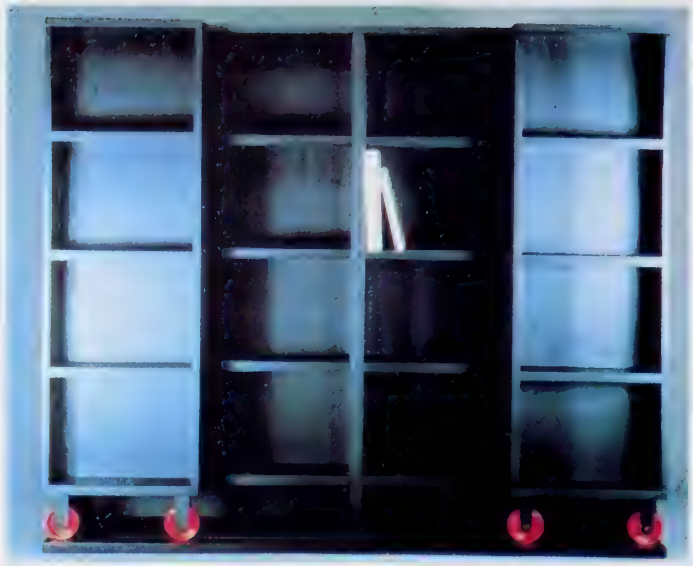


CARTOON BRIGHT yet decidedly handy, this table by Memphis shows the company's new spirit—lively but no longer designed for shock value.►



A HINT OF DECO
can be seen in the Grand-Hotel lacquer chair by Werther Toffoloni for Ibis. At Roche-Bobois.

INGENUITY ON WHEELS
is what this bookcase offers. Its front sections roll left or right to expose additional storage. By Vicent Martinez for Punt Mobles.



DANIEL AUBRY



A FREE-FORM SOFA
is shaped by modules linked with hooks. They can be gathered into a tight circle or spread out for shapely seating. The slipcovers zip off. By Piero De Martini for Cassina S.p.A. At ai.



MONUMENTAL
and authentically Frank Lloyd Wright, this cherry table, available in two sizes (eight or nine feet long), is a reproduction of a 1917 design. Cassina S.p.A. At ai.

BERNARD RICKENBACH



THE CAFE CHAIR,
updated in leather and metal, is intended as a witty homage to the late Michael Thonet. By Txema García Amiano for Akaba.

BERNARD RICKENBACH

BEST OF SHOW



DANIEL AUBRY

THE WONDER OF THIS WICKER chair is that its cushion is upholstered in finely woven cane. By Renzo Mongiardino for Vittorio Bonacina.

A QUICK FLIP is all you need to convert this red dining table into a half-moon. By R. Toso and N. Massari for Stilwood.



DANIEL AUBRY

DUBBED "MOUSE PALACE," this Persian red travertine table *(right)* has openings shaped differently on each side. By Massimo and Lella Vignelli for Casigliani.

BERNARD RICKENBACH





DANIEL AUBRY

SURE TO BE A CLASSIC, this handsome chair combines purified lines with luxurious leather and bronze. Afra and Tobia Scarpa for Goppion s.a.s.



DANIEL AUBRY

A TOUCH OF GRAFFITI is a trend we spotted on many fabrics. Here, it's in pastels on a spunky chair with little '50s legs and a removable slipcover. By Carla Carlotta for Estasis.■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

A NEW FRONTIER LOG CABIN

A blend of true-grit spirit and Victorian details, this Sun Valley, Idaho, home rises above the traditional log style

The architects used a traditional building technique called Swedish coping, in which the underside of the top log is carved to fit snugly over the bottom log. Here, large windows overlook a trout-filled river.►





From its construction to the furnishings the house is a tour de force of handcrafts







With its lodgepole pine, steeply pitched roof and peaked dormer windows, this house recalls older Rocky Mountain designs, but it's newly built by Jim Ruscitto, Nicholas Latham and Thadd Blanton with wood from Mountain Logs. Unlike its predecessors, the house stretches upward and has the luxury of large space. Windows, too, are expansive, framing murallike views.

The decorating here has a generosity of spirit and kinship with the region. In the living room, designer John Cottrell judiciously mixed Southwest Indian and American country styles, giving great attention to handcrafted details that reinforce the natural, rustic flavor of the house. This back-to-basics yet sophisticated approach is most appropriate, considering the house's location in the resort town of Sun Valley, Ida. Homeowners Rick Guerin and Camelia Kath, who come here for the outdoor life, love the house because its rugged textures and native materials reflect the towering Rockies, yet their home has all the warmth and coziness of a hunting lodge.►

If a cabinet doesn't stand tall enough in a room with a high ceiling, consider hanging it on the wall. Constructed of old Mexican shutters, the cupboard in the living room *(left)* is mounted 30 inches off the floor. Mr. Cottrell had the rustic hickory furniture *(above)* made by craftsmen at the Indiana State Farm correctional facility. Navajo rugs sewn into pillows accent the sofa.

Modern-day "spirit ladder" leads to a loft utilizing space under the roof.



Plump lacy pillows and down coverings on a rough-hewn log bed soften this room's rugged textures. If your ceiling is high (this one is 24 feet), build a sleeping loft to maximize space, and take advantage of the railing to hang a colorful textile. Add height to a room with a hand-carved ladder; throw on an extra quilt to brighten a plain comforter.

Large-scale furnishings and wall hangings suit a 22-foot-high ceiling.



Large rooms call for bold decorating action. In this den off the guest room, an eight-by-ten-foot rug dominates one expansive wall with its bursts of pattern and color; a quilt would work, too. Upholstery should be eye-catching, so widely striped rag carpeting does the trick on an armchair. How to give a room your personal stamp? Arrange a collection on top of an armoire or other surface.►

Native materials and natural beauty: a kitchen of high efficiency and style



In this log house the kitchen with its panoramic views downriver is a favorite vantage point. Despite the slick, professional accoutrements, no handworked details are sacrificed. Patrick McIntire, a friend of the owners, built the cabinets, stools and maple center island (open underneath to more closely resemble an old-fashioned farm table). Another rural motif is the Z's typically used to brace barn doors. Applied to the front and back of plain board cupboards, the Z's are both structural and decorative in this case.

In keeping with the woodwork, pine clads the dishwasher, trash compactor and Sub-Zero refrigerator. Niches hold the microwave and warming ovens; a wooden mantel punctuated with log ends trims the hood of the red-knobbed Wolf range. The countertops and wall behind the range are composed of shale, a native material also used in the bathrooms and entryway. As if to underscore all the rustic textures, the floor is rough-hewn pine planks. "You really get a feeling of a mountain home and the outdoors" is the owners' unanimous opinion. What's more, the textures are as practical as they are handsome: ski boots, wet mittens and other trappings of outdoor living are welcome on all surfaces, including the furniture. Accessories throughout the house are from Michel's Antiques and The Hissing Goose Gallery. Kitchen herbs and flowers are from High Altitude Gardens.■

Photographer ELYSE LEWIN



If you have a handsome kitchen, why not show it off? This room *(right)* can be seen from the living room, eating area *(above)* and the outdoors. To double its value, the kitchen storage rack has direct spotlights in the center and ambient lighting with parchment lampshades around the edge. Make a center island more efficient with a built-in sink and disposal.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



CREATURE COMFORTS



Animals have always been popular needlepoint subjects," says Quince Quaintance, who designed these playful cats and dogs you can make from a kit. He should know. His family has been in the needlepoint business for more than 100 years.

When Mr. Quaintance's grandfather bought the New York City needlepoint shop called Alice Maynard in the late 1800s, painted designs on canvas were imported from Europe. By the 1930s, however, Alice Maynard had begun to commission American artists to do the patterns.

Growing up, Quince Quaintance swore he'd never go into the family business. After studying graphic design, he moved to California to work in advertising, but his "real love" was painting. Eventually he realized that needlepoint offered him the opportunity to pursue his art, and in the mid-1960s he returned to New York to paint designs for the shop.

His most recent creations, these six animal designs stitched in richly colored Persian wool can be made into decorative pillows or chair seats, or framed and hung on a wall. Mr. Quaintance drew inspiration from vintage designs and from observing his own two cats. But he relied mostly on his imagination: "These were meant to be cartoons."►

Editor PATRICIA CORBIN
Photographer CARIN RILEY

Each kit includes hand-painted mesh canvas and wool. Although colors for the animals are pre-selected, you can choose different background colors. Kits are $105 to $130. Old Spotted Dog *(above)* is trimmed in cord from Clarence House; Puppies in a Basket *(right)*. Decorative accessories, Charlotte Moss & Co., Ltd.



These needlepoint pets are the pick of the litter. You can stitch them yourself, using original designs hand-painted by artist Quince Quaintance.



CREATURE COMFORTS





For Cat and Dancing Mouse *(above)* **Mr. Quaintance combined geometric patterns and animal figures to create a lively design. Trim of medium-blue cord is from Cowtan & Tout, Inc. A more restful picture is the Black Cat in repose** *(right)*. **The pillow is shirred in pale green rayon damask from Brunschwig & Fils.**





Perfect for a cozy chair in the study, Prince of Wales *(above)* is a beribboned beagle with handsome plaid border. Fringe is from Scalamandré. Pink and purple Cat and Mouse design *(left)* is set off by deep-pink moiré fabric, pink and gold cord and three-colored fringe. Floral Bouquet chintz on sofa, Lee Jofa/ Groundworks. ■



CREATING A COTTAGE GARDEN

Four planting areas turn the ruins of an old mill into one beautiful floral composition



Remnants of an old foundation provide the textured environment for a stream-side garden. *Opposite:* Colorful edibles and ornamentals blend in a planting that is useful as well as attractive. *This page:* Cultivated herbs such as monarda, tansy and lamb's ears grow beside day lilies, mullein and other wildings. Pots of blooming annuals can be moved wherever dashes of additional color are needed. ►

CREATING A COTTAGE GARDEN

Three years ago Barbara Corey Tippin bought the old mill turned country store that was the cornerstone of the Connecticut village of New Preston. After restoration, the space became home to two retail shops: Timothy Mawson Books & Prints on the ground floor and Mrs. Tippin's own Britannia Bookshop right above it.

Gazing out of her second-story window at the East Aspetuck River, Mrs. Tippin remembers feeling that the "picture was incomplete." On the opposite river bank were the stone remains of another old mill, and there was nothing in or around it but rubble. So she invited her son, Corey, and Chris Nevins, an art historian, to create a garden on this unusual site. What has evolved is a little corner of paradise that captures all the ordered informality of an English cottage garden.

Arranged within the stone ruins, the garden is divided by paths of old stones into four sections. A hierarchy of plants—small along the footpaths, tall beside each wall—creates a splendid composition. Here, a variety of contrasts creates interest—blue delphinium spikes offset by the deeply lobed leaves of the Angelica herb, for example. And in the best tradition of cottage gardens, culinary and medicinal herbs are placed among the ornamental ones. Many of the flowers are edible, just as many of the herbs are ornamental. Day lily blooms can be shredded into salads, and here and there a lamb's ear herb lends pure silver to the color scheme.

Throughout the garden, flowering annuals in decorative containers provide accents, moving in and out of prominence during intermissions in the changing flower show.■ —KEN DRUSE





Botanical prints and rare books on plants and flowers create a splendid aura in the ground-floor Timothy Mawson Books & Prints *(above right)*. The foundation garden beyond the window divides easily into four segments, as shown in the plan *(above)*. Any of these sections could be your own garden, adapted to the special needs of your site; small plants along the paths could be relegated to the front of the planting. The top right quadrant is a mixed collection of pinks, whites and reds set off by soft blues; the lower right quadrant is all warm colors, day lilies ranging from yellow to orange and red; the upper left corner has cool colors and giant herbs such as plume poppy and Angelica; the lower left section was designed for a long season, starting with spring bulbs, since this part of the garden is most visible from the bookstore. Pink and white flowers, and shrubs selected for the color and texture of their foliage, follow the bulbs. Here, keyed to each section, are the plants we used (fewer varieties could be selected to suit your area):

FOR MORE DETAILS, SEE PRODUCT INFORMATION

PLANTS SHOWN IN THE PLAN

1) Lavender
2) Marguerites
3) Rosemary
4) *Artemisia absinthium*
5) Broom
6) Dwarf Single French Marigolds
7) Day lilies
8) Purple Smoke Bush 'Royal Purple'
9) Orange Mint
10) Lamb's Ears
11) Variegated Hosta
12) Bearded Iris varieties
13) Sweet Cicely
14) Coralbells
15) *Fritillaria imperialis*



16) Hyssop
17) Common Mullein
18) Lady's-Mantle
19) Virginia Creeper
20) Herbaceous Peony varieties
21) Oriental Poppies
22) Butterfly Bush
23) *Iris pseudacorus*
24) *Angelica officinalis*
25) Plume Poppy
26) Southernwood
27) Welsh Onions
28) Agapanthus
29) Dogwood
30) Foxglove
31) Cleome
32) Purple-leaved Ajuga
33) Jacob's Ladder
34) Japanese Primrose
35) *Astilbe taquetii* 'Superba'
36) *Filipendula palmata* 'Elegans'
37) *Amsonia tabernaemontana*
38) Dianthus
39) Clematis varieties
40) Leatherwood Fern
41) Chives
42) Delphinium varieties
43) Spiderwort varieties
44) Siberian Iris varieties
45) Ruby Lettuce
46) *Cimicifuga*
47) *Lamium maculatum*
48) Borage
49) Thyme
50) Yarrow
51) Lily varieties
52) Irish Yew
53) Rose varieties
54) Calla Lily
55) White Bleeding Heart
56) Russian Olive
57) Euonymus 'Emerald 'n Gold'
58) Geum variety
59) St.-John's-Wort
60) Yellow Dahlias
61) *Sempervivum tectorum*
62) Phlox 'Mt. Fuji'
63) *Anchusa myosotidiflora*
64) *Monarda didyma* 'Cambridge Scarlet'
65) *Monarda didyma* 'Mahogany'
66) Tomatoes
67) Sedum varieties
68) Tansy
69) Nicotiana
70) Fennel
71) *Inula helenium*
72) Lovage
73) *Allium giganteum*
74) Comfrey
75) *Eryngium planum*
76) Lupine varieties
77) Rue
78) Blue Salvia
79) *Centaurea macrocephala*
80) Roman chamomile

THE LITTLE YELLOW HOUSE THAT COULD

How a well-planned addition changed a ramshackle cottage into a handsome home



When Michaele and Barclay Cooke decided to live full time in their Connecticut vacation house, they realized that the tiny cottage would need remodeling.

Built in the early 1800s, it was named Little Yellow House in the 1950s when Mr. Cooke's mother bought the place, fixed it up a bit and painted it yellow. Michaele Cooke, an interior designer, had also given the house some cosmetic improvements, but with only about 1,200 square feet, two small bedrooms, an added-on kitchen and a collapsing porch, it was still short on space and not entirely sound structurally.

"We needed another bedroom, and the kitchen was completely lopsided," Mrs. Cooke recalls. "With ceilings only six feet six inches high, the old kitchen was so claustrophobic that I used to leave the door open even in winter. I told my brother-in-law [Kenneth MacLean, Jr. of Amsler Hagenah MacLean, Architects Inc.] that I wanted a kitchen in which I could feel as if I were outside even with the door shut." She wanted a similar, open airiness in the new master bedroom above the kitchen. However, it had to be only large enough to contain a king-size bed and some storage.

The architects replaced the old kitchen wing and collapsing porch with a new two-story addition. A kitchen with skylights on two sides opens to a wide deck facing south. The master bedroom with a small covered porch is on the second level.

Mrs. Cooke's determination to get the job completed increased every time a workman said something couldn't be done. In fact, she took on some of the finishing work herself, including the installation of a new ceramic floor in the kitchen. However, her husband says, "Hating manual labor as I do, I can take no credit for the transformation. But now the house is so light and cheery, we love to stay home."►



For a small, plain house an addition should be kept in proportion. To add 1,000 square feet to this 1,200-square-foot house *(above)*, Amsler Hagenah MacLean, Architects Inc. kept the rooms small, expanding the kitchen to the outdoors with a wide deck and the bedroom above with a small porch *(right)*.



Achieving the illusion of a greenhouse with beamed skylights.



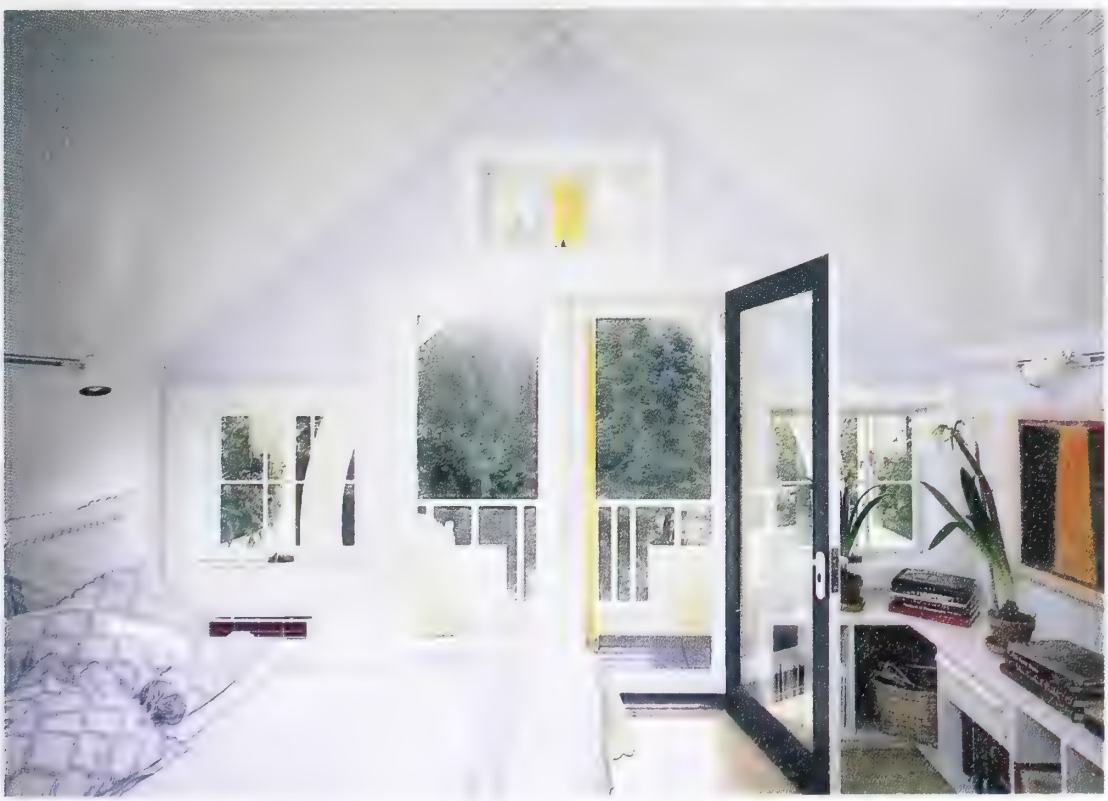
Lots of light is needed to make a room seem like a garden. To achieve this outdoor-oriented kitchen *(above)*, a series of skylights was installed on both sides of the addition so plants would thrive. Mrs. Cooke made the dining table *(below)*, constructing the base with two-by-fours wrapped in birch plywood. She borrowed a commercial jigsaw to cut the oval tabletop that was then painted by artist Judy Friday.



Spaces enriched by the use of simple architectural detailing.



Surrounding the dining table with an indoor potted garden, Mrs. Cooke has trained a passionflower to frame a window *(above)*. She uses espalier nails to keep the plant growing around the windows. Tongue and groove beadboard available at lumberyards was used for the ceiling in the new bedroom *(below)*. Blue and white sheets from Pratesi repeat the room's color scheme.■ —SUSAN ZEVON *Photographer* JEFF McNAMARA



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MIRRORED SCONCES, PAPER BORDERS, FABRIC SHADES OR ONE FABULOUS PIECE OF FURNITURE—ALL ARE SPACE ENHANCERS



BERNARD RICKENBACH

THE SUN CHAIR, NAMED FOR ITS RAY-SHAPED BACK *(above)* is one of a series of symbolic furniture designs by Charles Jencks, professor of architecture at U.C.L.A. Created in 1984, the design evokes ancient Egypt. Similar motifs were often adapted to Art Deco furniture. The choice of materials is luxurious—various exotic veneers on hardwood frame with ebonized wood inlays. Expect to see more of this return to classic design sources for inspiration, as well as direct reproductions of classic styles, from Greek through 19th-century neoclassicism. The mood-of-the-moment is a look to the past, but there are a multitude of interpretations. For another Jencks design, see page 69. Try using such lighthearted pieces, either to relieve traditional formality or to enliven contemporary simplicity. We'd also look for Deco chairs in a shop for '20s and '30s artifacts.

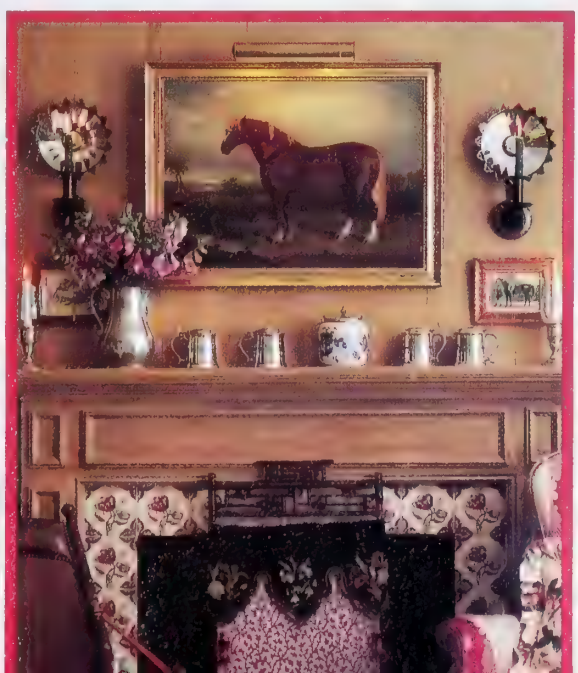
MAKE A ROOM SPARKLE, BUT SUBTLY, with reflector sconces like these *(right and page 63)*. Their mirrored backs pick up the glow from lamps and firelight in decorator Mary Meehan's living room, to help create a friendly ambience. You'll find that sconces with brass or tin backs, also available, give the same results.



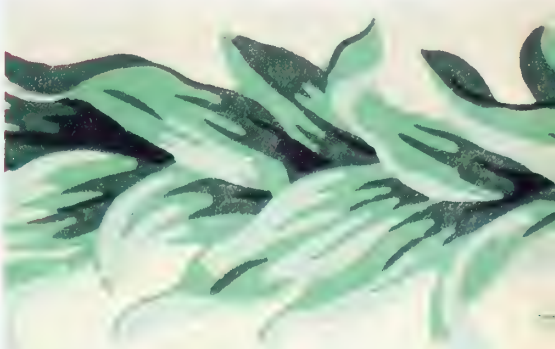
LILO RAYMOND

MORE MEEHAN LEITMOTIFS: toile-covered lampshades *(right and page 66)*. This is one of many lamps (count them!) she's customized by "shading" them in fabric or paper to match a room. Fabrics can be glued on or, more interesting, shirred top and bottom (like a tube top). Also try salvaging old botanical bookplates to cover the shade of, say, a dime store or junk shop lamp.

CREATIVITY IS UNLIMITED WITH WALLPAPER BORDERS like this one, used to define the cornice of a bedroom *(page 56)*. Palmiers Border from Brunschwig & Fils and other borders can even supply the architectural feeling of moldings where there are none. You can find many more uses—frame a door or window, face a mantelpiece, cover a valance or ceiling beams. Borders can complement or contrast with a wallpaper print. Or skip the wallpaper; just paint, then add a border—how economical! There is an abundance of designs at major fabric houses. ■ —PHYLLIS BARTLETT



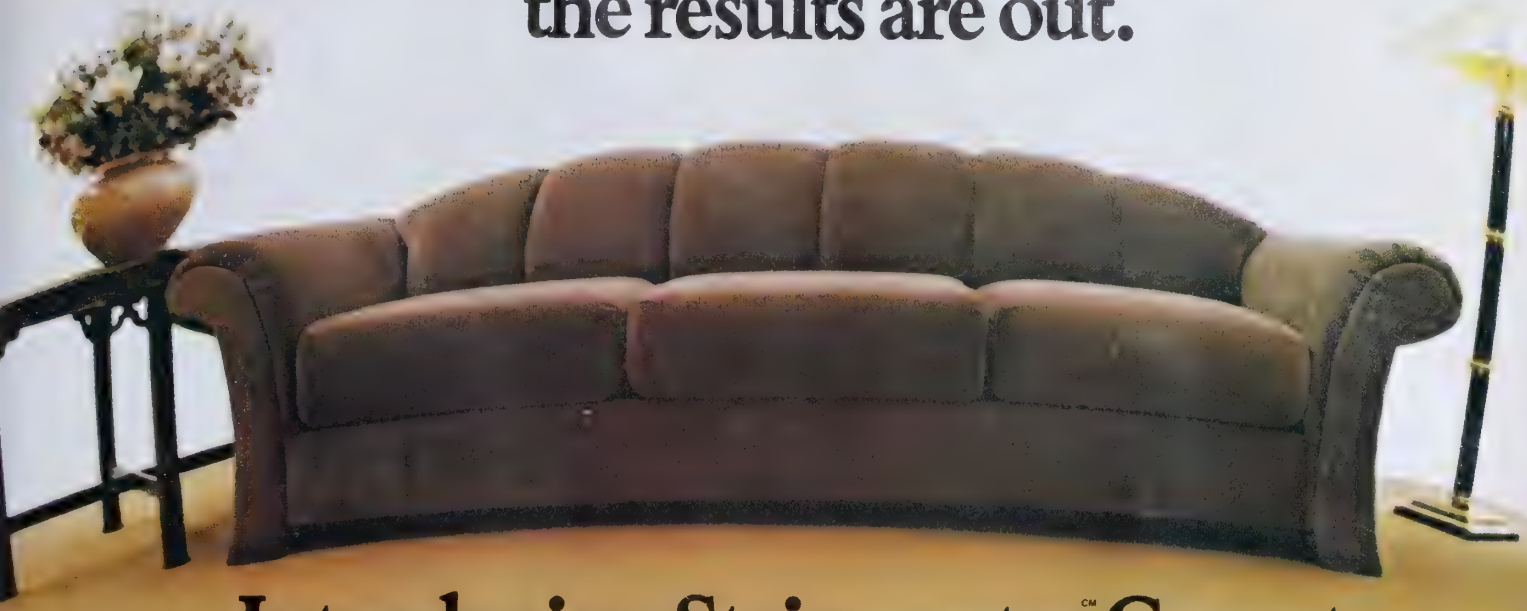
LILO RAYMOND



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½ tsp. each CALUMET® baking powder and salt
½ cup (1 stick) butter or margarine, softened
½ cup granulated sugar
¼ cup firmly packed brown sugar
1 tsp. vanilla
1 egg
1 package (8 oz.) BAKER'S® Semi-Sweet Chocolate cut into large (½ inch) chunks*
¾ cup chopped walnuts (optional)

*If desired, arrange additional 4 oz. BAKER'S® Semi-Sweet Chocolate chunks on tops of cookies before baking.

For best results use BAKER'S® Semi-Sweet Chocolate.

1. Mix flour with baking powder and salt; set aside.
2. Beat butter, sugars, vanilla and egg until fluffy. (Do not use whipped butter or margarine.) Blend in flour mixture; stir in chocolate chunks and nuts. Chill dough at least 1 hour to prevent cookies from over-spreading during baking.
3. Drop dough, 2 inches apart, using heaping tablespoons onto ungreased baking sheets. Bake at 350° for 12 to 15 minutes or until lightly browned. Cool 2 minutes; remove from sheets and cool on racks. Makes 2 dozen 3-inch cookies.

Super Double Chocolate Chunk Cookies. Melt 1 square of the chocolate, cool and add to the butter-sugar mixture. Cut remaining squares into chunks. Omit nuts.

Chocolate Dipped Cookies. Melt and cool 1 package (4 oz.) BAKER'S® GERMAN'S® Sweet Chocolate. Partially dip cooled baked cookies in chocolate. Let stand until firm.



GENERAL FOODS

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By SARAH BELK and BEVERLY McGUIRE

HARBINGERS OF SPRING



RICHARD FELBER

BERRY DELECTABLE

At last, a long-awaited book of sweets from Nancy Silverton, renowned pastry chef, formerly of Spago, Chinois and Maxwell's Plum. Her *Desserts* (Harper & Row, $22.50) is a collection of taste innovations and classics that will tantalize cooks of all levels. We love the Berry Brown Butter Tart *(above)*. This not-too-sweet confection is a perfect example of Silverton's magic, combining a baked, vanilla-scented brown butter base with fresh, tart berries for contrast. And don't miss *The Roux Brothers on Patisserie* (Prentice Hall Press, $24.95) from legendary chefs Michel and Albert Roux, of the three-star Le Gavroche in London. Beginners and more experienced bakers can re-create the pastry classics of France—from croissants to crème Anglaise—and try their hand at more elaborate dessert fantasies, such as Iced Nougat with Honey and Figs or Hot Raspberry Soufflés. This book is a sensual encyclopedia of pastry knowledge, made undaunting by clear, step-by-step photographs and complete equipment lists.

SEE RECIPE SECTION FOR BERRY BROWN BUTTER TART

HERBAL EXPRESS

The perfect gift for cooks with the end-of-winter blues: Apple Pie Farm will send fresh herbs, herbed vinegars, edible flowers and baby vegetables anywhere in the country. Shipped overnight, they're guaranteed to arrive garden-fresh. For a list of selections and prices, send a large, stamped, self-addressed envelope with $2 (refundable with order) to: Apple Pie Farm Inc., Union Hill Rd., RD #1, Malvern, PA 19355.



RICHARD FELBER



ELIZABETH HATHON

ANIMAL CRACKER For a seasonal dessert to charm all ages, try an oversized sugar cookie made with the decorative copper cutter *(left)* from The Hissing Goose Gallery, in Ketchum, Ida. Simply place cookie in center of table and let everyone break off chunks. Cream 1 cup sugar and ½ cup butter. Add 1 beaten egg, 2 cups flour, pinch salt, ½ teaspoon baking powder, 2 tablespoons milk (or substitute 2 tablespoons orange liqueur) and 1¼ teaspoons vanilla. Chill overnight. Roll out ¼ inch thick and cut out with cutter. Bake on buttered baking sheets in preheated 375° oven 8 to 10 minutes until golden. Makes six 8-inch bunnies. ■

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PARTIES IN A FLASH



One working woman's tips for easy entertaining: smart strategies in the market and the kitchen, plus recipes for fresh, delicious dishes such as these herbed white beans and baked swordfish with fresh vegetables ►

PARTIES IN A FLASH

"Organize, organize. You'll be so relaxed everyone—including you—will enjoy the party."



A luscious finish to herbed beans and baked swordfish *(previous page)*: stewed fruit on homemade shortcakes with your favorite vanilla ice cream *(above)*. While the shortcakes bake, simply simmer whole or sliced fresh plums, nectarines or other seasonal fruit in a mixture of currant jelly, orange juice and zest until tender (about 15 to 20 minutes).

Don't let a busy schedule keep you from having a party! With a little advance planning and by sticking to the basics, you can entertain deliciously—and quickly. Remember, you need not try outdoing the best chef in town or re-creating the most involved menu in your favorite French cookbook. "Food, after all, is meant to be enjoyed, not necessarily to impress," says decorating and design consultant Emalee Chapman, whose fresh, uncomplicated recipes here actually encourage entertaining.

As a working woman (she is also the author of three cookbooks, all featuring quick dishes), Ms. Chapman understands the needs of people with full lives. "Make use of quick-cooking cuts of meat, and let fresh, seasonal produce inspire the menu," she suggests. "Take advantage of good-quality prepared foods such as imported canned tuna, frozen crab meat and the excellent cookies and ice creams on the market." She also suggests familiarizing yourself with local specialty stores. Fresh pasta and baked goods will make your quick meals even easier and more delicious. "And don't forget that busy people need a well-balanced diet for energy and stamina. The meals you make are often the healthiest, since you have more control over salt, sugar and saturated fats."►

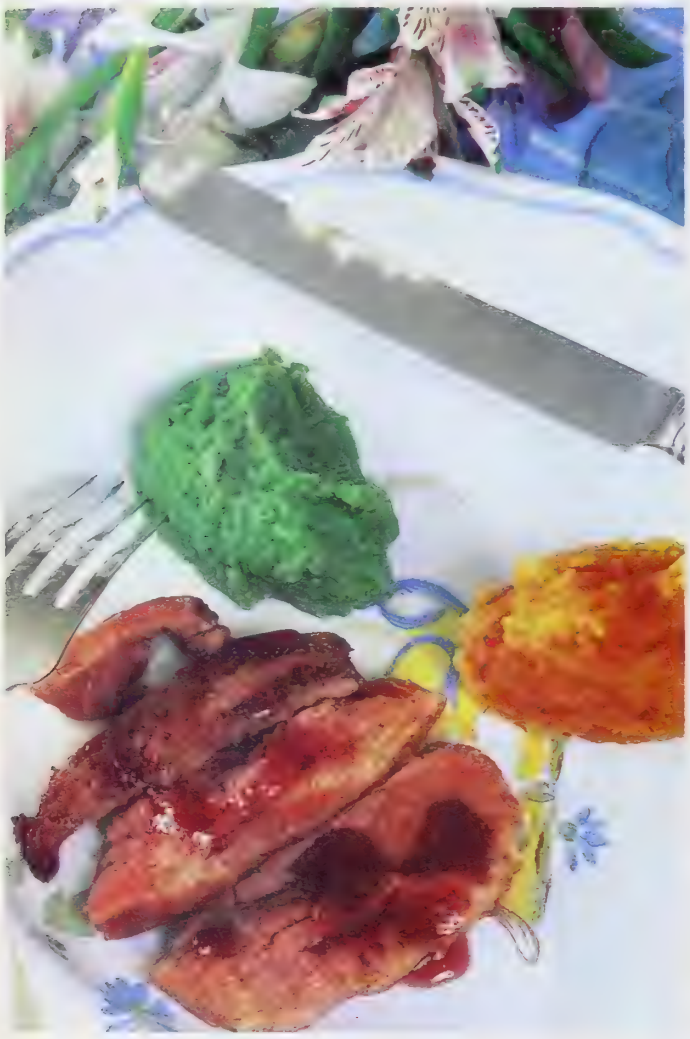




The perfect after-theater supper: warm chicken custard in broth with just-cooked julienned squash and carrots *(left)*. You can make the custard mixture and fill timbale tins (or other small ovenproof bakeware) in advance. Bake custards (they take only 15 minutes) while you sip a glass of sparkling wine with guests. The quick, not-too-sweet zabaglione sauce served with fresh berries *(above)* can be made in the morning; lacy almond cookies can be baked a day or two before. Serve crusty bread and a chunk of Parmesan cheese to round out the meal.

PARTIES IN A FLASH

Fast food raised to elegant heights: rosy sautéed duck breasts, suave vegetable purees and an ethereal ginger soufflé with chocolate sauce





QUICK ENTERTAINING TIPS

- Keep your menu pared down and the food simple. Feature one well-prepared main course plus easy side dishes.
- Prepare as much as possible the day before and morning of the party; you'll feel more confident, less rushed, and will enjoy yourself more.
- When marketing, remember that foods in season taste best and are easier on the budget. (Why serve cotton-y strawberries when you can have a perfect pear?)
- Let fresh fruits and vegetables inspire table or buffet arrangements: A gorgeous, whole red cabbage or a group of purple-black eggplants, for example, make a glorious centerpiece.
- Arrange furnishings so that guests can circulate freely, make their own drinks and help themselves to hors d'oeuvres.
- If the kitchen is large enough, let guests help you with the preparations; you'll have more time with them—and less work.
- Chop or dice long-cooking vegetables—such as potatoes and carrots—to reduce cooking time.
- Leave skin on fruits and vegetables whenever possible; you'll save nutrients as well as preparation time.
- Fill plates right from the stove; you'll save time setting the table and washing dishes (no serving pieces to clean).
- Keep the kitchen organized: Hang pots and pans over or near the range; keep knives sharp and the food processor and blender out. ■

Quickly sautéed duck breasts (roast the legs and thighs later in the week for a special salad) with Dijon-orange sauce and two purees: sweet pea and lettuce; carrot and potato *(above left)*. Purees may be made in advance and reheated briefly in a double boiler. An optional first course—prawns in a tomato-flavored mayonnaise (not pictured)—can be partially prepared in the morning. For dessert, ginger soufflés *(above right)* with chocolate-dipped candied ginger.

RECIPES BEGIN ON PAGE 112

—SARAH BELK

Photographer JOHN VAUGHN

FOR MORE DETAILS, SEE PRODUCT INFORMATION





Buffet lunch on the terrace: make-ahead turkey breast with tuna and caper sauce (a variation on an Italian classic); herbed cauliflower and green beans dressed with a lemon vinaigrette and quick corn muffins *(left)*. If time permits, begin the meal with baked, crab-stuffed mushrooms (not pictured). For dessert, Italian cream cake, a faster, lighter version of tiramisù, the current darling of chic new Italian restaurants. (This one is made with ladyfingers topped with ricotta instead of mascarpone cheese.)

WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER

The New Zinfandels

So far as anyone knows, Zinfandel is a grape grown only in California, where it has been made into a bewildering variety of wines, from rich, sweet port types to pale blush wines. Consumers have shied away from these, unsure of what style of wine they're going to get.

We think wine lovers should now take another look at Zinfandel—there's a new crop of these wines from California. In the past few years a number of winemakers have concentrated on making well-balanced, stylish wines for the dinner table that haven't lost the grapey, peppery character that make this wine so appealing. And because Zinfandel is such a widely planted, easy to grow grape, the wines offer lots of flavor for a modest price.

These new Zinfandels age well, but we think they'll be best four to six years old. They're ideal for serving with all those hearty foods that are making a comeback—grilled meats, southern Italian dishes, flavorsome stews.

In our recent tastings we found a number of new-style Zinfandels to recommend, all from the 1983 vintage: Louis Martini (about $5), Buehler, Burgess and Quivira (each about $8), Iron Horse (about $9) and Ridge York Creek (about $12).



GOOD WINE READING

For wine lovers, the next best thing to drinking wine is reading about it. Partly it's to learn to choose wines confidently. But it's also because wine is a fascinating subject.

Alexis Bespaloff's revised and expanded *New Signet Book of Wine* (NAL, $9.95) is now available in a handsome large-format paperback. A classic work, it's the best one-volume, no-nonsense guide there is. For wine romantics, Richard Olney's *Yquem* (David R. Godine, $45) is a must. This well-written, beautifully photographed volume on the most famous sweet wine in the world, Château d'Yquem, is full of historical anecdotes and gastronomic lore. For those planning a wine tour in France, the essential volume is the paperback edition of Alexis Lichine's *Guide to the Wines and Vineyards of France* (third edition, Knopf, $14.95). And serious wine buffs will find a graduate course in the world's grape varieties in Jancis Robinson's *Vines, Grapes and Wines* (Knopf, $29.95). The handiest, most authoritative reference guide remains Hugh Johnson's *Pocket Encyclopedia of Wine,* updated for 1987 (Simon & Schuster, $8.95).

A SAMPLER CASE FOR SPRING

We're always on the lookout for good "house" wines—to us that means a variety of modestly priced reds and whites for current everyday drinking and informal entertaining. With French wine prices climbing, we're turning this spring to the excellent wines from California now available at very reasonable prices.

Whites (all from the 1985 vintage): Mark West Gewürztraminer (about $8) and Rutherford Hill Gewürztraminer (about $7) are spicy, excellent with roast pork or charcuterie. Buehler Pinot Blanc (about $8), Saint-Véran Les Trois Pêcheurs (about $9) and Monmousseau Vouvray (about $10) are fine, crisp fish wines. Kendall-Jackson Chardonnay (about $10) is a rich, full-bodied white for chicken and veal.

Reds: The 1986 Santa Costanza (about $6), 1985 Saintsbury 'Garnet' Carneros Pinot Noir (about $9), 1986 Sylvain Fessy Beaujolais-Villages (about $5) and 1985 Valentino Dolcetto d'Alba (about $6) are bright, fruity wines for pasta and light meat dishes. The 1981 Montecillo Viña Cumbrero Rioja (about $6) and 1982 Beaulieu Vineyard Rutherford Cabernet Sauvignon (about $9) are elegant, characterful reds for beef and lamb dishes. ■

Illustration of grape leaf from *Vines, Grapes and Wines,* by Jancis Robinson. Copyright ©1986 by Mitchell Beazley Publishers. Reprinted by permission of Alfred A. Knopf, Inc.

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QUICK COOK

These dishes were inspired by a recent trip to northern California. We had a luscious polenta with mascarpone cheese and wild mushrooms at Stars in San Francisco. (It is rich but will warm you through the season's final chill.) Later in the week we dined at the Robert Mondavi winery in Napa Valley where we were served a memorable dish: salmon with orange butter. At the café at Chez Panisse in Berkeley, a salad of daikon radish, fennel, radicchio and Parmesan cheese was one of our favorite lunchtime offerings. Menu serves 4.—MARTHA STEWART

SALAD WITH PARMESAN

2 to 6 tablespoons freshly squeezed lemon juice
1/2 to 3/4 cup olive oil
Large pinch kosher salt dissolved in lemon juice
Freshly ground pepper
1 to 2 heads radicchio, coarsely chopped
2 to 3 Belgian endives, cut into thirds on the diagonal
1 fennel bulb, cored and cut into lengthwise strips
Leaves from 1 small bunch Italian parsley
1/4 pound Parmesan cheese, thinly sliced

☐ In small bowl whisk together 2 tablespoons lemon juice, 1/2 cup olive oil and salt and pepper. Add more lemon juice or olive oil according to taste. Toss with remaining ingredients and serve immediately.

POLENTA WITH WILD MUSHROOMS

5 tablespoons butter
4 ounces fresh chanterelles or shiitake mushrooms, cleaned and sliced
1 clove garlic, finely minced
2 to 3 sprigs parsley, finely chopped
2 to 3 sprigs fresh dill, finely chopped
Salt, freshly ground pepper
4-1/2 cups chicken stock
1 9-ounce box instant polenta (see note)
1/4 teaspoon salt
1/3 pound mascarpone cheese

☐ Melt 2 tablespoons butter in skillet. Add garlic and mushrooms and cook over low heat 1 minute. Add parsley and dill and cook 3 to 4 minutes longer. Season with salt and pepper. Keep warm.

☐ In large saucepan bring stock and salt to boil. Gradually whisk in polenta. Lower heat and stir until thickened, about 1 minute. Just before serving, season with up to 3 tablespoons of the butter.

☐ To serve, spoon hot polenta onto individual plates; top with mascarpone and a spoonful of mushrooms.

Note: If instant polenta is unavailable, use coarsely ground yellow cornmeal. In double boiler, bring 4-1/2 cups stock to boil. Whisk in 1 cup cornmeal, lower heat and simmer 40 minutes or until thickened.



SALMON WITH ORANGE BUTTER

1/2 cup freshly squeezed orange juice
1/2 cup dry white wine
12 tablespoons unsalted butter
1 teaspoon orange zest
Salt, to taste
2 tablespoons heavy cream
1 to 1-1/2 pounds salmon, sliced into thin "scallops"
Salt, freshly ground pepper
Watercress sprigs, to garnish

☐ In small saucepan bring orange juice and wine to boil and reduce by half. Remove from heat and whisk in butter gradually until mixture is creamy. Stir in cream, zest and salt to taste.

☐ Place salmon in buttered baking dish and bake in preheated 400° oven 2 to 3 minutes or until opaque. Top with orange butter and garnish with watercress.

GRAPEFRUIT WITH COINTREAU

1 ruby-red grapefruit
1 pink grapefruit
1 white grapefruit
1/2 cup Cointreau

☐ With a very sharp knife, remove rind and white pith from grapefruits. Section fruit carefully, cutting between the membrane so sections come out whole.

☐ Arrange sections on individual plates, alternating colors. Pour 2 tablespoons Cointreau over each serving and chill until ready to serve.■

PAUL RICHER



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MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

THESE HEARTY COLD-WEATHER FOODS CAN BE MADE AHEAD TO IMPROVE THEIR FLAVOR AND SAVE TIME—JUST REHEAT AND SERVE

Cold weather stimulates hearty appetites for fragrant, slow-cooked foods, but who has all day to cook? Enter the microwave oven, a shortcut to some of our most favorite winter dishes. Three of them include beans, a staple of most pantries that has gained new respect for its nutritional value. The seafood stew, black-eyed peas and praline syrup were inspired by the renaissance in Southern cooking. Breads, of course, are a perfect accompaniment to clean up the soup bowl.

All of these dishes can be made in advance and reheated quickly at medium (50 percent) or medium-high (70 percent) power. The seafood stew and bean recipes taste even better the second day after flavors have blended. Reheat them before making any adjustments in seasoning.

If you plan to serve the stew over a bed of hot rice, you can make the rice in advance and reheat it in the microwave oven. Although it is possible to cook rice in a microwave oven, there is no real time saved. However, there is an advantage to reheating rice in a microwave because this cooking method keeps it from drying out.

An important part of the American diet since Colonial times, beans also benefit from the microwave method because they retain their texture and shape better than those cooked in a conventional manner. Unlike many microwave recipes, the liquid in the bean dishes should not be reduced. Add additional liquid during cooking if necessary.

For those hearty yeast breads, use your microwave oven as a time-saver for cooking the whole grains. The cooking time for wheat berries, for example, is reduced from one hour to about 15 minutes. If you have a multipower microwave, you can use it to speed the dough's first rising, but don't try to raise yeast dough at higher than 10 percent power or you'll end up with a dense, heavy loaf once the dough has been shaped.

For a dessert, the praline syrup keeps well and can be served over vanilla or coffee ice cream or pound cake. Finish with chicory-flavored coffee.

WHEAT BERRY BREAD

- 1 cup uncooked wheat berries
- 3 teaspoons salt
- 3 packages active dry yeast
- 2 tablespoons brown sugar
- 2 cups stone-ground whole-wheat flour
- 2 cups whole-grain rye flour
- 2 cups wheat bran
- 4 cups unbleached all-purpose flour
- 4 tablespoons caraway seed
- 1 egg white beaten with 1 tablespoon water, to glaze

☐ Place berries, 1 teaspoon salt and 1-1/2 cups water in 4-cup glass measure. Microcook on high 6 minutes or until mixture comes to a boil. Stir, then microcook on high 7 to 8 minutes or until berries are barely tender. Let stand 10 minutes. Drain well and set aside.

☐ Sprinkle yeast and brown sugar over 3 cups warm water (105° to 115°F) and stir to dissolve. Let mixture stand 5 to 10 minutes or until foamy.

☐ Combine whole-wheat flour, rye flour, bran, 3-1/2 cups all-purpose flour, caraway seed and remaining 2 teaspoons salt in very large bowl. Add yeast mixture and stir vigorously to make stiff dough.

☐ Place dough on lightly floured surface and knead in enough remaining all-purpose flour to make smooth dough, about 8 to 10 minutes.

☐ Place dough in buttered bowl and turn to coat. Cover with clean towel and set aside in warm, draft-free place to rise until doubled in bulk. (Note: To raise dough in microwave oven, place it in a large, oiled microproof bowl and turn to coat. Place bowl in large microproof baking dish and cover with clean towel. Place in oven and let stand 15 to 20 minutes. Add 2 cups hot water to baking dish. Microcook on 10 percent power 5 minutes. Let stand in oven 10 to 15 minutes. Microcook on 10 percent power 5 minutes longer. Press finger gently into dough. If indentation remains, dough is ready to punch down. If not, let stand until doubled in bulk.)

☐ Punch dough down and divide into 3 pieces, Shape each piece into loaf and place in 3 buttered 9-by-5-inch loaf pans. Cover with towel and let rise until dough reaches rim of pans.

☐ Brush tops with glaze and bake in preheated 450° oven 5 minutes; lower oven temperature to 375° and bake 30 to 35 minutes or until bread sounds hollow when tapped on bottom. Remove from pans and cool on wire racks. Makes 3 loaves.

MOLASSES-BUCKWHEAT BREAD

- 2 cups lowfat milk
- 1 cup buckwheat groats (kasha)
- 1/2 cup light unsulphered molasses
- 4 tablespoons butter
- 2 teaspoons salt
- 2 packages active dry yeast
- 2 tablespoons brown sugar
- 1 cup whole-grain rye flour
- 2 cups stone-ground whole-wheat flour
- 3-1/2 to 4 cups unbleached all-purpose flour
- 1-1/2 cups raisins or chopped nuts
- 1 egg white beaten with 1 tablespoon water, to glaze

☐ Place milk in 6-cup microproof measure and microcook on high 5 minutes. Add groats and stir. Microcook on high 1 minute 45 seconds or until mixture comes to a boil. Decrease power to medium (50 percent) and microcook 6 minutes. Let stand 10 minutes.

☐ Place molasses, butter and salt in large microproof bowl and microcook on medium-high (75 percent power) 2 minutes 20 seconds. Stir until butter is melted. Stir in groats and let cook to lukewarm.

☐ Sprinkle yeast and sugar over 1-1/4 cups warm water (105° to 115°F) and stir to dissolve. Let stand 5 to 10 minutes or until foamy. Add to molasses mixture and stir until blended. Add rye flour, whole-wheat flour, 3 cups all-purpose flour and raisins. Stir vigorously to make stiff dough.

☐ Place dough on lightly floured surface and knead in enough remaining all-purpose flour to make smooth dough, about 8 to 10 minutes.

☐ Place dough in buttered bowl and turn to coat. Cover with clean towel and set aside in warm, draft-free place to rise until

(Continued on page 110)

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MICROWAVE CORNER

Continued from page 108

doubled in bulk (or raise in microwave oven as directed above).

Punch down and divide in half. Place in 2 buttered 9-by-5-inch loaf pans. Cover with towel and let rise until dough reaches rim of pans.

Brush tops with glaze and bake in preheated 375° oven 35 to 45 minutes or until bread sounds hollow when tapped on bottom. Remove from pans and cool completely on wire rack. Makes 2 loaves.

NEW ORLEANS SEAFOOD STEW

- 2 tablespoons vegetable oil
- 1 tablespoon olive oil
- 2 medium onions, chopped
- 2 cloves garlic, crushed
- 1/2 cup chopped celery
- 1 can (14 ounces) peeled Italian plum tomatoes
- 1/2 cup Madeira
- 1/2 cup chicken broth, preferably homemade
- 1/3 cup tomato paste
- 2 tablespoons chopped fresh parsley
- 2 teaspoons chopped fresh basil or 1/2 teaspoon dried basil
- 1 teaspoon chili powder
- 1/4 teaspoon cayenne pepper
- Salt, freshly ground black pepper to taste
- 1 jar (2 ounces) sliced pimientos, drained
- 1 cup halved, pitted ripe olives
- 1 pound medium shrimp, shelled and deveined
- 1/2 pound bay scallops
- Chopped fresh parsley to garnish

Place oils, onions, garlic and celery in 3-quart microproof casserole and mix well. Cover and microcook on high 6 minutes. Add tomatoes and break up with wooden spoon. Add Madeira, broth, tomato paste, parsley, basil, chili powder, cayenne, salt and pepper. Stir until well combined. Cover and microcook on high 5 minutes. Stir, recover and microcook on medium (50 percent) power 12 minutes, stirring once.

Add pimientos, olives, shrimp and scallops and stir gently, making sure fish is submerged in liquid. Recover and microcook on high 3 minutes. Decrease power to medium (50 percent) and microcook 8 to 9 minutes or until shrimp are tender. Let stand 5 to 10 minutes.

Sprinkle with parsley. Ladle into bowls and serve with crusty French bread or over bed of hot cooked rice. Serves 6.

VIDALIA ONIONS AND BLACK-EYED PEAS

- 1 package (11 ounces) shelled black-eyed peas (about 2-1/2 cups)
- 2 medium onions (preferably Vidalia), chopped
- 2 large cloves garlic, minced
- 1/2 cup chopped celery
- 2 teaspoons Worcestershire sauce
- Salt, freshly ground black pepper to taste
- Hot pepper sauce to taste
- 1 ham hock

Place peas, 2 cups water, onions, garlic, celery, Worcestershire sauce, salt, pepper and hot pepper sauce in 3-quart microproof casserole and stir. Add ham hock.

Cover and microcook on high 40 to 50 minutes or until peas are tender, stirring every 10 minutes. Add more water as necessary during cooking. Let stand 5 minutes; drain. Remove meat from ham hock and cut into small pieces. Add to peas and mix well. Adjust seasoning. Serves 6.

PRALINE RUM SYRUP

- 1/2 cup granulated sugar
- 1/2 cup firmly packed light brown sugar
- 2 tablespoons light corn syrup
- 1 tablespoon unsalted butter
- 1/2 cup light cream
- 1/2 cup coarsely chopped pecans
- 1 to 2 tablespoons dark rum

Place sugars, corn syrup, 1 tablespoon water and butter in 4-cup glass measure. Microcook on high 3 minutes, stirring after 1-1/2 minutes.

Add cream and stir with wire whisk until thoroughly blended. Microcook on high 6 minutes, stirring every 2 minutes. Let stand 2 minutes. Add pecans and rum and stir well. Let cool to room temperature or serve warm spooned over ice cream or cake. Refrigerate leftover syrup and reheat in microwave oven on medium (50 percent) power 1 to 2 minutes. Makes about 1-1/3 cups.

BOSTON BAKED BEANS

- 1/2 pound (about 1-1/4 cups) dried navy pea beans, picked over and rinsed thoroughly
- 4 slices bacon, chopped
- 1/4 cup molasses
- 2 tablespoons dark brown sugar
- 1 large onion, chopped
- 1 teaspoon dry mustard
- 1/4 teaspoon ground allspice
- Salt, freshly ground pepper to taste

Place beans in 3-quart microproof casserole, add 3 cups hot water, cover and microcook on high 12 minutes. Let stand, covered, 1 hour.

Add bacon and 1 cup hot water; stir. Recover and microcook on high 50 minutes. Add 1 cup hot water, molasses, brown sugar, onion, mustard, allspice, salt and pepper; stir well. Recover and microcook on high 30 minutes. Add 1 cup hot water, stir, recover and cook on medium (50 percent power) 30 minutes. Add 1 cup hot water, stir, recover and cook on medium (50 percent power) 40 to 60 minutes or until beans are tender. Let stand 15 minutes. Serves 4 to 6.

BLACK BEAN SOUP

- 1 pound dried black beans, picked over and rinsed thoroughly
- 6 slices bacon, chopped
- 2 large onions, chopped
- 3 cloves garlic, crushed
- 1 large carrot, peeled and diced
- 1 medium green or red pepper, seeded and diced
- 1 tablespoon chili powder
- 1 to 2 teaspoons dried oregano
- 1 teaspoon ground cumin
- 1 bay leaf
- Salt and freshly ground pepper to taste
- 9 to 10 cups very hot chicken broth or very hot water
- 1/2 cup dry sherry
- Lemon slices, chopped scallions, finely chopped hard-cooked egg and sour cream to garnish

Place beans in 3-quart microproof casserole, add 6 cups hot water, cover and microcook on high 18 minutes. Let stand, covered, 1 hour.

Place bacon in 5-quart microproof casserole, cover and microcook on high 4 minutes, stirring after 2 minutes. Add onions, garlic, carrot and green pepper; stir well. Recover and microcook on high 8 minutes, stirring after 4 minutes.

Drain beans, discarding liquid. Add beans to bacon-vegetable mixture. Stir in chili powder, oregano, cumin, bay leaf, salt and pepper. Add 6 cups hot broth and stir. Cover and microcook on high 1 hour, stirring after 30 minutes. Add 2 cups hot broth, recover and microcook on high 30 minutes. Stir in 1 cup hot broth, recover and microcook on high 30 minutes or until beans are tender.

Stir in sherry, recover and microcook on high 10 minutes. (*Note:* At this point, add additional liquid, according to desired consistency.) Let stand 20 minutes.

Discard bay leaf. Pour half of soup into food processor or blender and puree. Combine with remaining beans; reheat if necessary, and ladle into bowls. Garnish with lemon slices and serve with small bowls of chopped scallions, chopped egg and sour cream. Serves 6.■

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ENTERTAINING PLUS

Continued from page 97

BERRY BROWN BUTTER TART

- 3 eggs
- 1-1/4 cups sugar
- 1 tablespoon freshly grated orange zest
- Scant 1/2 cup all-purpose flour
- 12 tablespoons unsalted butter
- 1 vanilla bean, split
- 3 cups fresh raspberries
- 1 unbaked 10-inch tart shell (use your favorite recipe for pâte sucre)
- 2 tablespoons red currant jelly
- 1 tablespoon water or brandy
- Confectioners' sugar, to garnish

☐ In bowl whisk together eggs, sugar and zest until combined. Beat in flour until well mixed; set aside.

☐ In small saucepan heat butter and vanilla bean over high heat until brown and foamy. Continue heating until bubbles subside and butter is dark brown, smoking, and giving off a nutty aroma.

☐ Pour hot butter in a steady stream into egg mixture while whisking constantly. Mix well and remove vanilla bean. Set aside. (*Note:* Brown butter mixture may be made 7 to 10 days in advance to this point. Bring to room temperature before using.)

☐ Sprinkle 1 cup raspberries evenly onto bottom of tart shell. Pour brown butter mixture over fruit, filling shell 2/3 full. Bake in preheated 350° oven 45 to 55 minutes, until top is smooth and crisp.

☐ Meanwhile, make topping: In small saucepan melt red currant jelly with water or brandy, whisking until mixture bubbles and reduces to thick syrup, about 1 to 2 minutes.

☐ With pastry brush paint thin layer of currant glaze on top of cooled, baked tart.

☐ Carefully cover entire surface of tart with remaining berries.

☐ Center an 8- or 9-inch pan lid or paper circle on tart and sift confectioners' sugar onto exposed border. Serve immediately. Serves 8 to 10.

Adapted from the book *Desserts by Nancy Silverton,* by Nancy Silverton. Copyright © 1986 by Nancy Silverton. Reprinted by permission of Harper & Row, Publishers, Inc.



PARTIES IN A FLASH

Continued from page 103

BAKED SWORDFISH WITH PEPPERS AND TOMATOES

- **4** 1-inch-thick swordfish steaks, boned and skinned
- **10** to 12 red cherry or mini plum tomatoes (or 2 regular red tomatoes, sliced)
- **10** to 12 yellow cherry or mini plum tomatoes (or 2 regular red or yellow tomatoes, sliced)
- **1** red bell pepper, seeded and sliced
- **1** yellow bell pepper, seeded and sliced
- **3/4** cup olive oil
- Pinch oregano
- **3/4** cup dry white wine
- Salt, freshly ground pepper

☐ Place fish in one layer in buttered baking dish and surround with tomatoes and peppers. Pour olive oil over all and sprinkle with oregano. ☐ Bake in preheated 375° oven 5 minutes. Pour wine into bottom of dish and baste fish. Continue baking 5 minutes longer or until fish is opaque in center. Do not overcook. Season to taste with salt and pepper. Serves 4.

SMALL WHITE BEANS WITH FRESH HERBS

Note: 4 to 6 tablespoons caviar may be substituted for the herbs if desired.

- **4** cups cooked dried white beans (or substitute canned cannellini beans, drained
- **2** tablespoons olive oil
- **1** to 2 tablespoons lemon juice
- **2** tablespoons chopped fresh herbs (such as basil, parsley, rosemary or marjoram)
- **1/2** cup chopped tomato
- **4** leaves radicchio (optional)

☐ In medium bowl combine beans, olive oil and lemon juice to taste. Stir in herbs and tomato just before serving. Place one radicchio leaf on each plate and spoon beans on top. Serves 4 as a first course.

PLUMS AND PEARS ON HOMEMADE SHORTCAKES

- **3/4** cup red currant jelly (or apricot jam)
- **1-1/4** cups freshly squeezed orange juice
- Grated zest of 1 orange
- **2** plums, peeled and sliced
- **4** whole plums, peeled
- **2** firm pears, cored and sliced
- Shortcakes *(recipe follows)*
- **1** pint vanilla ice cream

☐ In non-aluminum saucepan bring jelly and orange juice to a simmer. Add orange zest and

(Continued on page 114)



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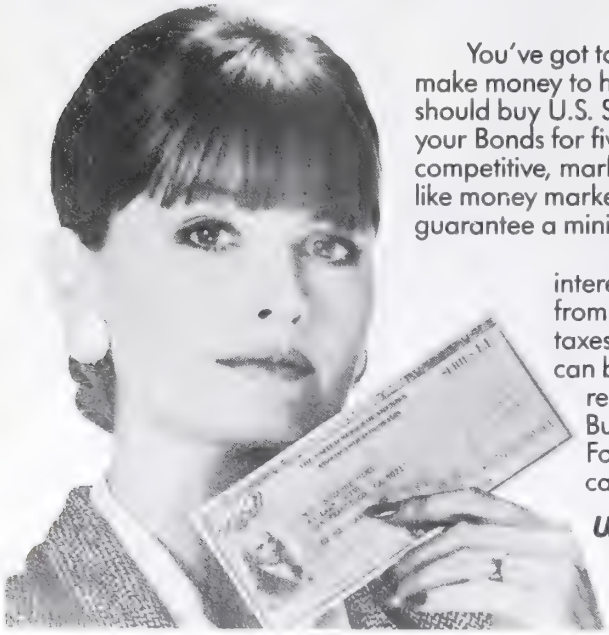
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PARTIES IN A FLASH

Continued from page 113

the fruit, and simmer 10 to 20 minutes, stirring occasionally, until sauce is thick and fruit is tender.

☐ Split shortcakes and place 1 heaping tablespoon sliced fruit on each half. Place a whole plum on each plate. Top with sauce and serve with vanilla ice cream. Serves 4.

SHORTCAKES

- **2 cups all-purpose flour**
- **2 teaspoons baking powder**
- **4 tablespoons unsalted butter, chilled**
- **3/4 cup heavy cream**

☐ In bowl, cut butter into dry ingredients. Add cream and toss.

☐ Roll out 1/4 inch thick onto lightly floured board and cut into 2- to 3-inch rounds.

☐ Place on unbuttered baking sheet and bake in preheated 400° oven 10 minutes or until golden. Makes 4 to 6 biscuits.

CHICKEN CUSTARD WITH JULIENNED VEGETABLES

- **10 cups chicken broth**
- **2 whole chicken breasts (4 halves), boned and skinned**
- **2 scallions**
- **1 egg**
- **1/4 cup freshly grated Parmesan cheese**
- **6 parsley sprigs**
- **2 medium carrots, julienned**
- **2 medium zucchini, julienned**

☐ In saucepan bring chicken broth to simmer; add breasts and poach 20 minutes or until juices run clear when pierced in thickest part. Set aside.

☐ In food processor process scallions, 1 whole chicken breast, 1/3 cup broth, egg, Parmesan cheese and parsley and puree until smooth.

☐ Scrape puree into 4 buttered 3 by 2-1/2-inch timbale tins (or small soufflé dishes) and place in baking pan. Add enough warm water to pan to come halfway up sides of tins. Bake in preheated 350° oven 15 minutes, or until firm.

☐ Meanwhile, in a saucepan bring remaining broth to a simmer; add carrots and zucchini. Slice remaining breast into thin strips and add to broth. Simmer until vegetables are crisp-tender and chicken is heated through.

☐ To serve, unmold cooked custard into soup bowls and ladle on broth, vegetables and sliced chicken. Serves 4. Adapted from *Fifteen Minute Meals*, Copyright © 1981 by Emalee Chapman with permission of the publisher, 101 Productions, San Francisco.

FRESH BERRIES WITH ZABAGLIONE SAUCE

- **4 eggs**
- **3/4 cup sugar**
- **1/2 cup dry white wine**
- **1 cup heavy cream**
- **1 pint blueberries**
- **1 pint raspberries**

☐ In heatproof bowl whisk eggs, sugar and wine until thick and light. Place bowl over simmering water and whisk until sauce thickens. Cool completely.

(Continued on page 116)









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MERILLAT

PARTIES IN A FLASH

Continued from page 114

☐ Stir in cream and serve chilled with berries. Serves 4.

ALMOND LACE COOKIES

- 1/2 cup blanched almonds
- 2 tablespoons unsalted butter
- 1/4 cup sugar
- 1 tablespoon all-purpose flour
- 2 tablespoons milk
- 1 teaspoon vanilla extract

☐ In food processor grind almonds finely. Add butter and sugar and blend. Add flour, milk and vanilla and process until just combined.

☐ Drop batter by teaspoons into small rounds 2 inches apart onto a buttered baking sheet. Bake in preheated 375° oven 4 to 5 minutes or until golden. Makes about 12 small cookies.

Excerpted from the book *Fresh 15-Minute Meals* by Emalee Chapman, by permission of the publisher, E.P. Dutton.

PRAWNS WITH TOMATO-CREAM DRESSING

- 1 small ripe tomato, peeled and seeded
- 1/2 cup heavy cream
- 1 cup mayonnaise
- 2 tablespoons freshly squeezed lemon juice
- 12 prawns shelled (tails intact), de-veined, and steamed or boiled until just cooked through
- 4 Bibb or Boston lettuce leaves

☐ In food processor process tomato. Scrape into a bowl and whisk in cream, mayonnaise and lemon juice.

☐ Place one lettuce leaf on each plate and top with 3 prawns. Serve with dressing. Serves 4.

BREAST OF DUCK WITH DIJON-ORANGE SAUCE

- 1/2 cup red currant jelly
- 1 teaspoon Dijon mustard
- 1/2 teaspoon paprika
- Juice of one lemon
- 1/4 cup freshly squeezed orange juice
- 2 tablespoons unsalted butter
- Boneless breasts from 2 whole 4-1/2 to 5-pound ducks (reserve remaining duck for duck salad, recipe follows)

☐ Melt jelly in small skillet. Stir in mustard, paprika, lemon and orange juices. Simmer 5 minutes. (Sauce may be made in advance and reheated.)

☐ Melt butter in skillet and cook breasts over medium heat 3 to 5 minutes, or to desired degree of doneness. Serve with warm Dijon-orange sauce. Serves 4.

Excerpted from the book *Fresh 15-Minute Meals* by Emalee Chapman, by permission of the publisher, E.P. Dutton.

DUCK SALAD WITH SESAME DRESSING

- Legs, thighs and carcasses from 2 large (4-1/2 to 5-pound) ducks
- 1 cup olive oil
- 2 tablespoons wine vinegar
- 2 tablespoons freshly squeezed lemon juice
- 4 teaspoons Dijon mustard
- 4 teaspoons soy sauce
- 2 tablespoons sesame seeds
- 2 heads romaine lettuce, washed, separated and torn into bite-sized pieces
- 2 heads limestone lettuce, washed, separated and torn into bite-sized pieces

☐ Place legs, thighs, and carcasses on roasting rack in pan. Roast in preheated 375° oven 30 to 40 minutes or until juices run clear when pierced in the thickest part. Let cool.

☐ In medium bowl whisk together olive oil, vinegar, lemon juice, mustard, soy sauce, sesame seeds and any defatted juices from the ducks.

☐ Discard skin and cut flesh into small dice. In bowl combine duck with lettuce leaves and toss with dressing. Serves 6 as a light main course.

GARDEN SALAD

- 1/2 cup olive oil
- 2 tablespoons vinegar
- 2 tablespoons freshly squeezed lemon juice
- Salt, freshly ground pepper
- 1 head radicchio, washed, separated and torn into bite-sized pieces
- 1 head Bibb lettuce, washed, separated and torn into bite-sized pieces
- Nasturtiums or herb flowers (such as fennel or thyme), optional

☐ In small bowl whisk together olive oil, vinegar, lemon juice and salt and pepper. Toss with lettuces in bowl and sprinkle flowers over all. Serves 4.

PEA AND LETTUCE PUREE

- 4 cups shelled green peas, thawed frozen or fresh
- 1 tablespoon unsalted butter
- 1 Bibb lettuce heart, quartered
- 1/2 to 3/4 cup heavy cream, heated
- Salt, freshly ground pepper

☐ Place peas in saucepan with water to cover. Add butter and lettuce heart and simmer 5 to 20 minutes or until tender. (Frozen peas will require only 5 minutes, fresh peas up to 20.) Drain thoroughly.

☐ Place in food processor and puree. Add hot cream, a little at a time, and process until light and fluffy. Season to taste with salt and pepper. Serves 4.

CARROT-POTATO PUREE

- 1 medium red potato, diced (peel if desired)
- 8 medium carrots, diced (peel if desired)
- 1 to 2 tablespoons unsalted butter
- 4 to 6 tablespoons heavy cream, heated
- Salt, freshly ground pepper

☐ In saucepan cook potato in boiling water until tender, about 7 minutes. Drain.

☐ In separate saucepan boil carrots in just enough water to cover until tender, about 6 minutes. Drain.

☐ In food processor puree potato. Add carrots, 1 tablespoon butter and 2 tablespoons cream and puree. Add 2 to 4 tablespoons more of the hot cream and season to taste, adding more butter if necessary. Serves 4.

GINGER SOUFFLE WITH CHOCOLATE SAUCE

- Chocolate sauce *(recipe follows)*
- 1/4 cup unsalted butter
- 1/4 cup all-purpose flour
- 1 teaspoon ground ginger
- 1 cup warm milk
- 4 eggs, room temperature, separated
- 3 tablespoons finely chopped candied ginger
- 1/4 teaspoon cream of tartar
- 1/3 cup sugar
- 1 teaspoon vanilla extract
- Candied ginger, dipped in melted, semi-sweet chocolate, to garnish

☐ Make chocolate sauce and set aside.

☐ In saucepan melt butter; whisk in flour and ground ginger. Add warm milk and whisk over medium heat until smooth. Set aside to cool.

☐ In bowl beat egg yolks until thick and light. Whisk in sugar and vanilla. Whisk into cooled flour mixture; stir in candied ginger.

☐ In another bowl beat egg whites and cream of tartar until egg whites stand in stiff peaks. Fold egg whites into yolk mixture.

☐ Pour into 4 unbuttered 8-ounce soufflé dishes and set in roasting pan. Add enough warm water to come half-way up sides of soufflé dishes. Place in preheated 400° oven and bake 10 to 12 minutes or until puffed and golden but not dry. Serve immediately with chocolate-dipped candied ginger and chocolate sauce. Serves 4.

CHOCOLATE SAUCE

- 6 ounces semisweet chocolate
- 1 cup heavy cream

☐ Place chocolate in double boiler and set into pan of hot water to melt. When chocolate is melted stir in cream and simmer 1 minute. Makes about 1 cup.

Excerpted from the book *Fresh 15-Minute Meals* by Emalee Chapman, by permission of the publisher, E.P. Dutton.

BAKED CRAB-STUFFED MUSHROOMS

- 8 medium-large mushrooms, stems removed and reserved
- 4 tablespoons butter
- 1 6-ounce can frozen crab meat, thawed and flaked
- 1 tablespoon finely chopped fresh parsley
- Juice of 1 lemon
- 1/2 cup chicken broth
- Paprika, to garnish

☐ Finely chop mushroom stems and sauté in skillet in 2 tablespoons butter until tender.

☐ In medium bowl combine stems, crab meat, parsley and lemon juice. Blend well.

☐ Fill mushroom caps with mixture and place in buttered baking dish. Top each cap with a dot of butter and sprinkle with paprika. Bake in preheated 350° oven 15 minutes, basting with chicken broth. Serve hot. Serves 4.

TURKEY TONNATO

- 1 stalk celery, chopped
- 1 carrot, chopped
- 3 sprigs parsley
- 4 turkey breast fillets (about 2 pounds) or substitute chicken breasts
- 1 7-ounce can Italian-style tuna in oil
- 2 to 4 anchovy fillets
- 1/4 cup olive oil
- Juice of one lemon
- 1 lemon, thinly sliced
- 4 tablespoons capers, drained
- Fennel flowers, optional

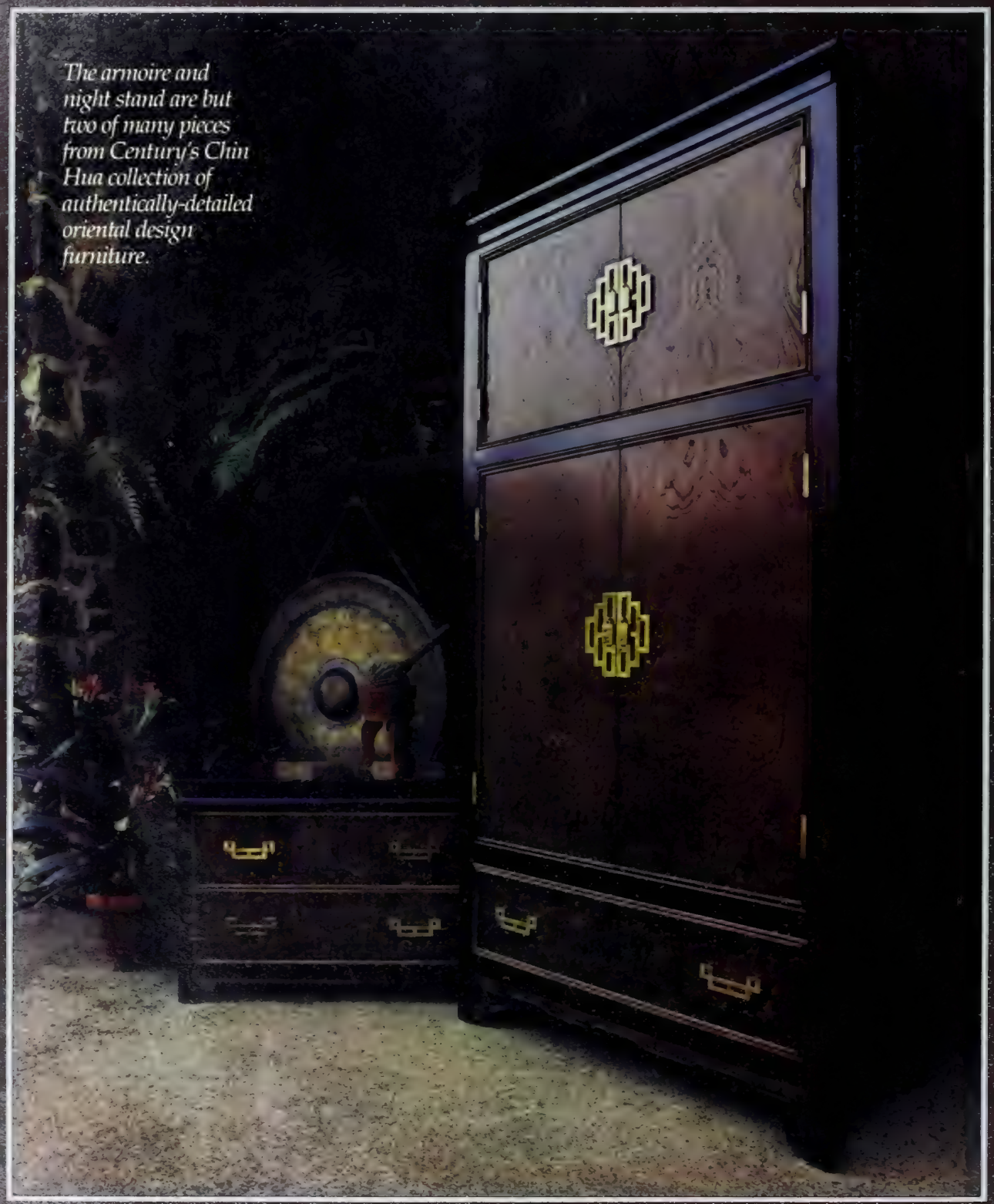
☐ Place 2-1/2 quarts water in large saucepan and bring to boil. Add celery, carrot and parsley and simmer 5 minutes. Add turkey and poach until tender, 12 to 15 minutes. Remove from heat and cool in liquid. Reserve 1/2 cup broth.

☐ In food processor puree tuna and its oil and anchovies. With motor on, slowly add olive oil.

(Continued on page 119)


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Continued from page 116

☐ Add lemon juice and enough broth to make a sauce the consistency of heavy cream. Stir in 3 tablespoons of the capers.
☐ Slice turkey thinly on the diagonal and layer with sauce in a 8-inch square or 9-inch oval non-aluminum baking dish. Refrigerate 2 hours or overnight.
☐ Garnish with lemon slices remaining capers and fennel flowers. Serves 4.

CAULIFLOWER WITH STRING BEANS AND FRESH HERBS

1/2 cup olive oil
2 tablespoons vinegar
2 tablespoons freshly squeezed lemon juice
2 small or 1 medium head cauliflower (choose those with small, tightly packed heads)
1 pound green beans, trimmed (julienned if desired)
4 tablespoons chopped fresh herbs, such as basil, thyme, tarragon and oregano

☐ Make vinaigrette: In small bowl whisk together olive oil, vinegar and lemon juice.
☐ In large skillet bring one inch of water to a boil. Add beans and cook until barely tender. Drain, place beans in bowl and allow to cool. Pour half the vinaigrette over cooled beans and toss.
☐ In large saucepot bring 4 cups cold water and cauliflower to boil. Simmer 10 minutes or until tender. Drain thoroughly and place on plate. Pour remaining vinaigrette over hot cauliflower.
☐ Arrange beans around cauliflower on plate and sprinkle herbs over all. Serves 4.

MINI CORN MUFFINS

3 eggs
1 cup milk
1-1/2 cups yellow cornmeal
1/2 cup all-purpose flour
1 tablespoon baking powder
1/3 cup butter, melted and cooled
1/4 cup heavy cream

☐ In small bowl beat eggs lightly with milk.
☐ In large bowl combine cornmeal, flour and baking powder. Add egg mixture and beat well until batter is just blended. Stir in melted butter and cream.
☐ Pour batter into 2 buttered mini-muffin pans (or 1 regular muffin pan) and bake in preheated 400° oven 15 to 20 minutes, (up to 25 minutes for regular muffins) or until golden brown. Makes 18 mini-muffins.

ITALIAN CREAM CAKE

1/2 cup ricotta cheese
1 cup confectioners' sugar
1/2 cup heavy cream
2 tablespoons marsala
1 4-ounce bar semisweet chocolate
3 tablespoons orange juice
Grated zest of one orange
12 ladyfingers

☐ In medium bowl beat ricotta and sugar with wooden spoon until smooth and fluffy.
☐ Add cream, mix well. Mix in marsala, orange juice and orange zest. Coarsely grate 2 tablespoons chocolate and stir into ricotta mixture.
☐ Place 6 ladyfingers side by side in shallow bowl or baking dish and spread with half the ricotta mixture; cover with remaining ladyfingers and spread remaining ricotta mixture over all.
☐ Cover and refrigerate 1 to 2 hours or until well chilled.
☐ When ready to serve, cut into 4 servings and garnish with chocolate curls. (To make curls, run a vegetable peeler along the remaining chocolate bar.) Serves 4. ■



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GARDEN GUIDE

MARCH

It's time for flower shows, plant sales and getting the garden ready for spring



By KEN DRUSE

It may still be cold wherever you live, but you can be sure that something is stirring in your garden. No more making do with forced bulbs and branches of forsythia or pussy willow; spring is on the way. In the South, perennials are beginning to push up through the winter mulch; in the North, snowdrops are making their first appearance. It's time to pull away the mulch so plant shoots won't be distorted—and start planning and planting. Finish up your catalog orders so your choices will arrive in time to be planted. Sweet peas and garden peas can be sown as soon as the ground is workable. I always plant peas in my USDA zone 6 garden on St. Patrick's Day—it's so easy to remember.

If you go to the garden center this month, try to exercise some self-control (I'm really talking to myself here). Usually I can't resist buying some sort of flowering shrub, and when I get home I wonder where on my patch of earth I'm going to fit the thing. So this year I've made a decision: No more impulse buying . . . well, maybe just a little.

I'm going to buy flats of pansies to satisfy my craving for color. I'll place the flats beside the front door and along the edge of my kitchen garden. Some of these pansies will be transplanted to my window boxes right away; the rest will remain in the flats. If I remember to pinch them back regularly and remove faded blossoms, they'll keep blooming for weeks. Imagine having color visible, outside and in, just as the lion of winter becomes the lamb of spring! When that transition ends—at last—my garden will come fully alive again.

There's a little sky-blue iris in the garden that has a breathtakingly beautiful flower. Nearby is an oak-leaved hydrangea whose huge cone-shaped panicles of white, green and pink begin to flower just as the irises fade. Inside the house is my collection of extremely rare *Dioscorea* vines and some choice orchids—bought for next to nothing. One of my most unusual plants grows in a terrarium. It's a ficus, a miniature relative of the giant indoor tree. But this is a little vine with leaves no larger than a pinky nail.

PAUL RICHTER

Besides being among my favorite treasures, these plants have something in common. They were all bought at flower shows and garden sales. The iris, 'Summer Skies,' came from the Garden In The Woods, a public garden run by the New England Wild Flower Society of Framingham, Mass. Each spring, members have a large plant sale to benefit the gardens. The hydrangea came from the Brooklyn Botanic Garden spring sale. The ficus came from The New York Flower Show, sponsored by The Horticultural Society of New York.

Nearly every plant society, arboretum, botanical garden, garden club and horticultural society has a plant sale at least once a year. Nowadays, when collecting plants is almost as popular as collecting antiques, flower shows and sales are given the same respect as antiques shows. The plants being sold are often extremely rare: collected and propagated by members. Many of these plants cannot be purchased anywhere else.

To find out when and where plant shows and sales are being held, you can call the local chapter of The Garden Club of America. Or visit one of the major flower shows held throughout the country in early spring. Besides commercial booths, smaller societies often participate in these shows. Even if they are not selling plants, they will have displays that feature the names and addresses of local societies and clubs. A little investigation will lead you to the American Orchid Society, the Cactus and Succulent Society of America, the American Rose Society and, perhaps, the Gesneriad Society International (African violets and their relatives). Many small sales are held the week of Mother's Day, a perfect time to buy something special for someone near and dear—you!■

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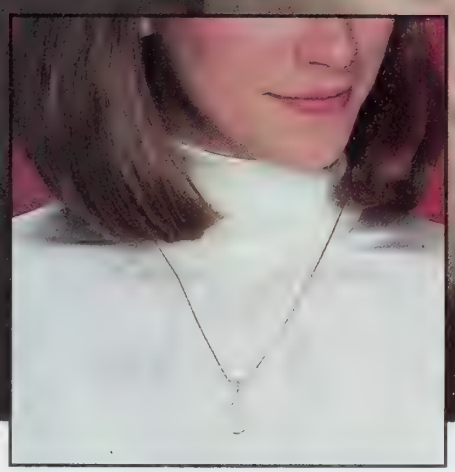
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This charming work of art captures the essence of a mother's love in a touching and artistic way. It is an original design now available exclusively from the Danbury Mint and only by direct application. It will not be obtainable in even the finest jewelry stores or galleries.

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The price for this compelling and artistic piece is surprisingly affordable. Just $125, payable in four convenient monthly installments of $31.25 each.

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c DM

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*Connecticut residents pay $34.14 per installment to include state sales tax.

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ALL ORDERS ARE SUBJECT TO ACCEPTANCE

Allow 8 to 10 weeks delivery for orders received after April 15, 1987.

T-1

Continued from page 21

visual excitement, and old wood is comforting to touch; the varying texture of old porcelain or pottery gives a marvelously sensuous pleasure as does the satin softness of old silver. The ultimate answer, Mr. Robsjohn-Gibbings, to the question "Why antiques?" is in the above.

Although Mr. Robsjohn-Gibbings also claimed that "snobbism" plays an important part in the acquisition and ownership of antiques, this is hard to determine. For my own part, it has never occurred to me or my clients to consider any possible social advantage in the acquisition or possession of antiques. Nor have I observed this faculty in the personality of fellow acquisitors I have met.

As for "pretension," it has been my experience that there is a remarkable humility in the marketplace of the antiques world. Dealers, collectors and connoisseurs are engagingly honest in appreciating a competitor's inventory and/or successes. They are essentially honest in the way they represent their merchandise. I consider this standard very high in the profession, though there is a built-in check due to almost frenetic competition.

It is my belief that dealers are collectors who make a business of antiques; collectors are people who could enjoy being dealers; and connoisseurs are scholars who are also collectors and may often be dealers!

As for "effeteness," it is difficult to associate this identity either with the personalities involved in antiquing or with the collections themselves. Keen discrimination and scarcity of fine pieces have elevated the business of antiques to a position of serious material worth. If we are pragmatic about antique decorative arts, we may be assured that prices have escalated and will escalate further.

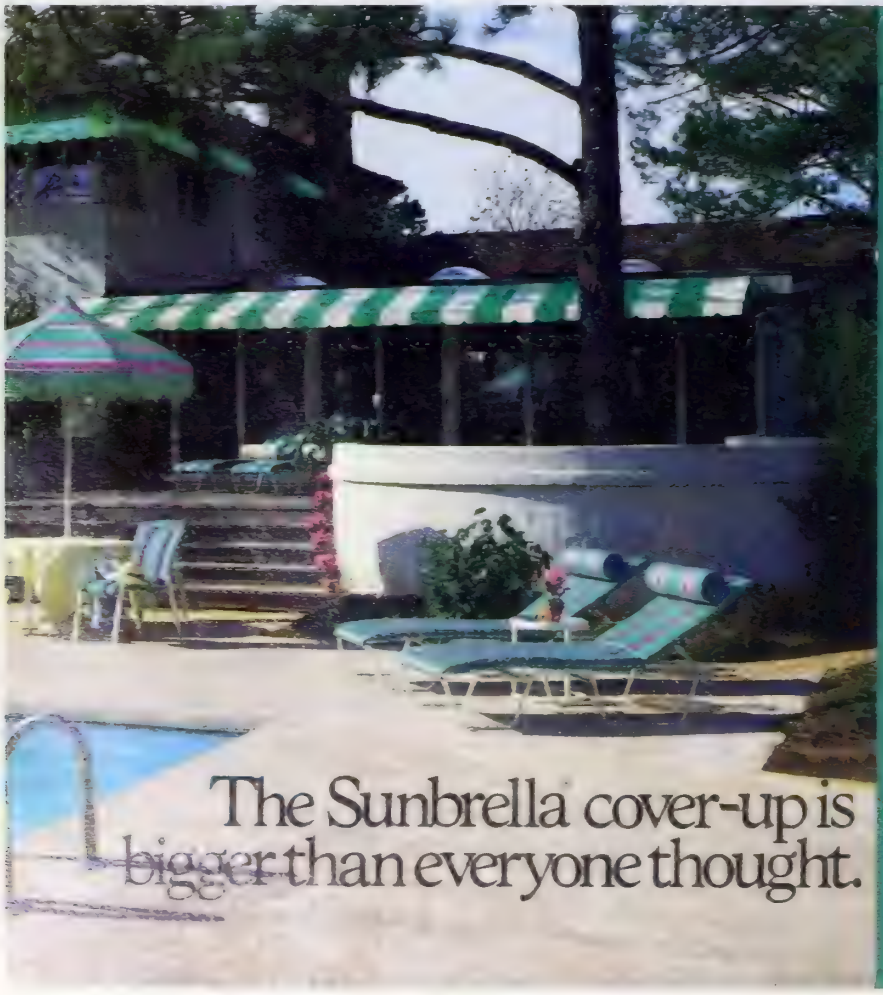
Indeed, in February 1986 *The New York Times* headlined an article on the antiques page "American Chippendale Takes the Prize." The "prize" was a c. 1765–80 Chippendale mahogany tea table of Philadelphia origin, which brought $1,045,000 at Christie's January sale. Eight months later a c. 1770 carved mahogany wing chair, also from Philadelphia, went for a whopping $1,100,000 at Sotheby's—a record sale. And while no hint of original purchase prices was offered, it is illuminating to note that at the same auction, a c. 1765 American Chippendale highboy, made by William Savery in Philadelphia and handed down through one family, was inventoried by its inheritors in 1838 as "1 mahogany chest with 12 drawers—$15.00." It sold for $418,000.

That is the stuff dreams are made of. And each of us may keep a weather eye open in the market for the serendipity of undiscovered value. However, no matter the cost, no matter how select or how small, it is essentially the romance of old well-loved things touched with the heritage of great design and ingenuity that brings each of us never-ending delight. That's what it's all about. Snobbism? Effeteness? Pretension? Balderdash! Indeed it is *not* goodbye to Mr. Chippendale, for he is alive today as an honored guest in many of the finest homes in America. ■

Rosemary Robinson, whose work has appeared in decorating and design publications for more than 20 years, is founder and principal of R. & R. Robinson Inc., in Naples, Fla. She is a senior sponsor of the annual Naples Antiques Show and Sale.

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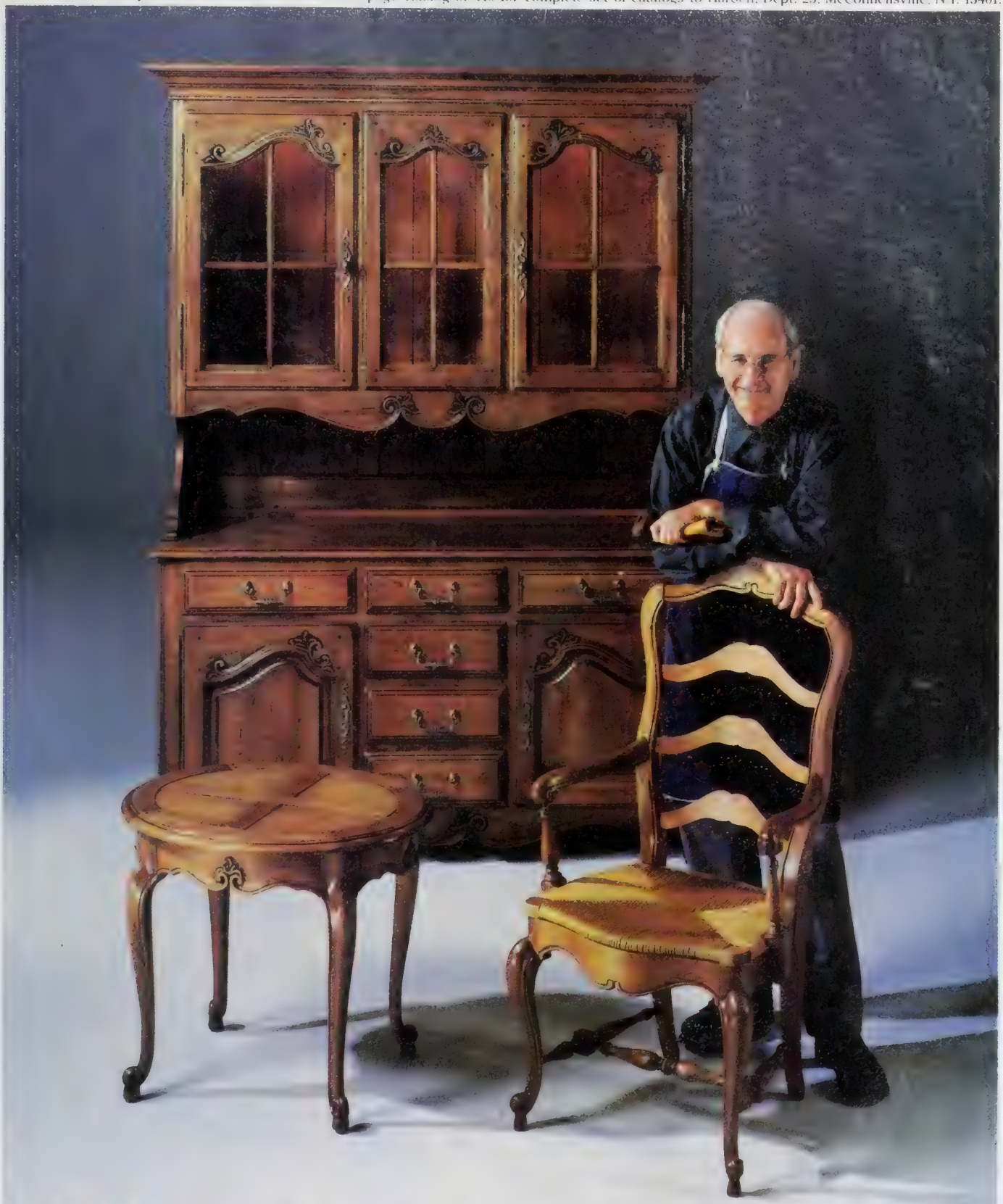
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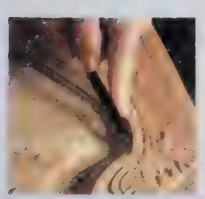
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An issue bursting with inspiration for spring! Our special color decorating section offers a host of ideas to add vitality to every room of your house. Here's a sampling of our other spring temptations. . .

- For gardeners, we have color tips on planting flower beds that will bloom with a painterly palette.
- "Best Small House '87" is this year's contest winner. Designed by a gifted young architect, it offers space-saving ingenuity in 1,500 square feet . . . and complete house plans you can send for.
- Spring means craft fairs and some important new events, plus a special feature on decorating with American crafts from the country's leading artists—with investment tips.

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.



CORRECTION

On page 12 of our January issue, the names identifying the photographs of Susan Zises Green and Bunny Williams were transposed. The caption should have read: "*Clockwise from top left:* Anne Eisenhower, Pauline Boardman, Bunny Williams and Susan Zises Green. Ms. Williams is a senior decorator with Parish-Hadley. The others head their own New York firms." We apologize to those concerned for the error.

(Continued on page 128)



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PRODUCT INFORMATION

Continued from page 126

HB MARKETPLACE

●*Page 22:* **The Today Chair** with two-position matte black steel frame, cushion in yellow, red, black, gray, turquoise—Jensen-Lewis (R), 89 Seventh Ave., New York 10011. **Cirque #F782 gray and white striped cotton, rose and white striped sheet on pillows,** Country Roses bed linen collection—available by mail, Laura Ashley Mail Order (R), 1300 MacArthur Blvd., Mahwah, NJ 07430; (800) 223-6917. **Trig chair TR5, blue and yellow side table/stool TR17**—write for nearest store, tag® (M), 1730 W. Wrightwood, Chicago, IL 60614. **Chameleon chair**—Clodagh, Ross & Williams (R), 122 Saint Marks Place, New York 10009

●*Page 23:* **The Changeling File #142323,** 16 by 22 by 27½ inches high, natural finish Brazilian hard pine; mail-order catalog available—Hold Everything (R), Williams-Sonoma Mail Order Department, PO Box 7456, San Francisco, CA 94120-7456. **Cartoon vase by Liz Beckingham,** in assorted pastels and styles, $75 to $125—Clodagh, Ross & Williams (R), 122 Saint Marks Place, New York 10009. **Pierrot Table #428728** with white lacquered top and tubular steel frame, 29 inches high, 36 inch diameter—Conran's Mail Order Dept. 4099 (R), 4 S. Middlesex Ave., Cranbury, NJ 08512. **Belcanto glazed vitreous tiles Art. 3171 #235,** 8 by 8 by ⅛ inches; write or call for nearest store—Villeroy & Boch USA (M), Interstate 80 and New Maple Ave., Pine Brook, NJ 07058; (201) 575-0550. **Straight Away vinyl striped wallpaper #7604,** in other colors, sold in nine-foot panels—Carleton V (T), 979 Third Ave., New York 10022. **Oak Adirondack chair,** 10 inches wide folded, white or natural— The Pottery Barn stores in New York and California. **Pine screen #995096,** 67¼ by 52½ by ½ inches deep unfolded—Conran's Mail Order Department 4099 (R), 4 S. Middlesex Ave., Cranbury, NJ 08512. **Akka table,** white laminate on particle board—IKEA Pennsylvania Inc. (R), Plymouth Meeting Mall, Plymouth Meeting, PA 19462; IKEA Virginia Inc. (R), Potomac Mills Mall, Woodbridge, VA 22192. **Straight Away vinyl striped wallpaper #7604,** in other colors, sold in nine-foot panels—Carleton V (T), 979 Third Ave., New York 10022. **Doodles 15-inch porcelain platter** by Sylvia Finkle, $115—Rogers-Tropea Inc. (R), 1351 Third Ave., New York 10021. **Belcanto glazed vitreous tiles Art. 3171 #235,** 8 by 8 by ⅛ inches; write or call for nearest store—Villeroy & Boch USA, Interstate 80 and New Maple Ave., Pine Brook, NJ 07058. **Trig 44-inch-square top table** also adjusts to 24 inches, blue top/yellow legs (TR23), black top/white legs (TR21), white top/black legs (TR22), gray top/white legs (TR97); write for nearest store—tag® (M), 1730 W. Wrightwood, Chicago, IL 60614. The 12-inch **plate by Christopher Idone,** five-piece place setting, $95—Lee Bailey, Henri Bendel (R), 10 W. 57th St., New York 10019. **Steel epoxy-painted cart,** in black, white, gray, red, yellow—Bonaldo North America (M), PO Box 20146, Columbus Circle Station, New York 10023, write for nearest store; available at: Westside Basics (R), 285 Amsterdam Ave., New York 10023; Village Store, 134 Seventh Ave. S., New York 10011. **Belcanto glazed vitreous tiles Art. 3171, #235** 8 by 8 by ⅛ inches; write for nearest distributor—Villeroy & Boch USA (M), Interstate 80 and New Maple Ave., Pine Brook, NJ 07058. **Cirque wallcovering rose and white #F782,** available by mail—Laura Ashley Mail Order (R), 1300 MacArthur Blvd., Mahwah, NJ 07430; (800) 223-6917. **Torstein Nilsen sliding-seat chair #22260X,** natural beechwood, 37 inches high, 13 pounds, postpaid; available by mail—Hammacher Schlemmer (R), Midwest Operations Center, 11013 Kenwood Rd., Cincinnati, OH 45242-1815; (800) 543-3366; 147 E. 57th St., New York 10022. A good resource for folding furniture and space-savers: *Vicki Brooks's Portable Furniture,* The Main Street Press, William Case House, Pittstown, NJ 08867, $11.70 postpaid.

HB TODAY

●*Page 31: History In The Making:* **Victorian needlework kits by mail,** send $125 check and specify dog or cat—Elizabeth Bradley Designs Ltd. (MO), 26 W. 90th St., New York 10024; also at Bergdorf Goodman (R) and other specialty stores. *Exhibitionists: The Art Quilt,* paperback $23.70 ppd, hardback $31.70—The Quilt Digest Press, Dept. 8, 955 Fourteenth St., San Francisco, CA 94114; also available at area bookstores.

●*Page 34: Cultural Routes:* **Art Nouveau Public and Private Collections: Glasgow, London and Vienna**—Ann Artz, Development Office, Virginia Museum of Fine Arts, Boulevard and Grove Ave., Richmond, VA 23220. **Architecture and Landscape of New Mexico**—Special Programs, National Trust for Historic Preservation, 1785 Massachusetts Ave. NW, Washington, DC 20036. **American Summer School in Newport, R.I.**—The Victorian Society in America, 219 S. Sixth St., Philadelphia, PA 19106. **Architecture in Japan**—Pratt Institute, School of Continuing Education, 200 Willoughby Ave., Brooklyn, NY 11205. **English and Scottish house tours**—Christie's Tours, 21-25 South Lambeth Rd., London SW8 1SX England. **Giuliano Bugialli's Cooking in Florence**—Mrs. Bernard Berman, 2830 Gordon St., Allentown, PA 18104. **Gardens of the Rhone Valley and the Riviera; Capability Brown's England and the Chelsea Flower Show**—Jane Dohrmann, Passages Unlimited, 10 Lakeside Office Park, Wakefield, MA 01880; American Horticultural Society, PO Box 0105, Mount Vernon, VA 22121. *Overnight Sensations:* **Dorset Square Hotel**—Dorset Square Hotel, 39/40 Dorset Square, London NW1 6QN England. **Chilston Park**—Chilston Park, Sandway, Maidstone Kent ME17 2BE. **Tazewell Wing,** Williamsburg Lodge—Reservations, Colonial Williamsburg Hotels, PO Box B, Williamsburg, VA 23187. *Going by the Book:* **The Palladio Guide**—to order, write Princeton Architectural Press, 40 Witherspoon St., Princeton, NJ 08540, or call (800) 334-0854, ext. 823.

●*Page 36: The Met's Modernist:* "Decorative and Industrial Design: 1900-1986"

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will be at the new Lila Acheson Wallace Wing until June—The Metropolitan Museum of Art, Fifth Ave. and 82nd St., New York 10028; (212) 879-5500. **Rayure Moderne reproduction fabric on Deskey chair**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. *Sweet Dreams:* **Lettre d'Amour sheets,** flat, double, fitted sheet, solid co-ordinate, $50, double, $32, standard pillowcases, $14; square shams, $24; queen size duvet, $76—Descamps (R), 723 Madison Ave., New York 10021; 3333 Bristol St., Costa Mesa, CA 92626; 35 Highland Park Village, Dallas, TX 75205; 3390 Mary St., Coconut Grove, Miami, FL 33133; 1733 Walnut St., Philadelphia, PA 19103; 3222 M St., NW, Georgetown Park, Suite 335, Washington, DC 20007.

HANDSOME SOLUTIONS

●*Page 49: Designer:* Barbara Ostrom, 28 Hopper Farm Rd., Upper Saddle River, NJ 07458. **Etched-glass door from 19th c. Parisian café, 18th c. bronze Winged Victory, Art Nouveau vases, 18th c. baker's table**—Howard Kaplan Antiques (R,T), 827 Broadway, New York 10003. **Marble-topped bar from the White Dog Pub, Sussex, England**—Great American Salvage Co. (R,T), 34 Cooper Sq., New York 10003. **Tin ceiling**—AA-Abbingdon Affiliates Inc. (R,T), 2149 Utica Ave., Brooklyn, NY 11234. **Early 19th c. painting**—Pannonia Galleries Inc. (T,R), 1043 Madison Ave., New York 10021. **Oversize brass and glass lamps on bar**—Kentshire Galleries (T,R), 37 E. 12th St., New York 10003. **Hanging lamps**—Ann-Morris Antiques (T), 239 E. 60th St., New York 10021. **Painted Louis XVI antique French chairs**—Yale R. Burge (R), 305 E. 63rd St., New York 10021. **Wicker chair, café table**—The Wicker Garden (R), 1318 Madison Ave., New York 10028. **Art Deco Lalique lamp**—Lorin Marsh (T), 979 Third Ave., New York 10022. **Fabric and wallcoverings**—Carleton V (T), 979 Third Ave., New York 10022. **Handpainted floor**—Michael Murdolo (T), 154 Morris Ave., Summit, NJ 07901. **Door hardware**—Deco Ware Inc. (T), 240 E. 59th St., New York 10022. **Flowers**—Bridgehampton Florist (R), Montauk Highway, Bridgehampton, NY 11932.

●*Pages 50 and 51: Designer:* Michael de Santis, 1110 Second Ave., New York 10022. **Milford cloth for draperies, natural cotton duck on sofa, Dulverton fabric, natural on wheatback chairs, cream damask on club chairs**—Lee Jofa (T), 979 Third Ave., New York 10022. **Wheatback chairs, club chairs, throw pillow, Saint Tropez sofa, ottoman**—Beaver Furniture (T), 42-50 Greene St., New York 10013. **Living room grand piano,** mahogany—Steinway & Sons (R,M), 109 W. 57th St., New York 10019. **Cotton and sisal area rugs**—Phoenix Carpet Corp. (T), 979 Third Ave., New York 10022. **Audio/video equipment**—Audio Design Associates (T,R), 602-610 Mamaroneck Ave., White Plains, NY 10605. **Coffee tables**—Karl Springer Ltd. (T), 306 E. 61st St., New York 10021. **Crystal vase**—Baccarat Inc. (R), 55 E. 57th St., New York 10022. **Fireplace tools and grate**—Danny Alessandro Ltd. (T,R), 1156 Second Ave., New York 10021. **Paintings on wall by Sam Barber, painting on piano by McDuff**—Wally Findlay Galleries (R), 17 E. 57th St., New York 10022. **Large Japanese sake pot under piano; charger on square coffee table; Empire sidechair**—Urs Christian Antiques (R), 36 E. 12th St., New York 10003. **Chinese blue and white porcelain vases on piano; pair of blue and white porcelain Export vases on floor; five-piece blue and white porcelain Japanese garniture, c. 1760 (three center pieces on mantel)**—Kentshire Galleries Ltd. (T,R), 37 E. 12th St., New York 10003. **Light blue glass firescreen; blue crystals hanging from sconces**—Zsiba & Smolover (T,R), 10 Sterling Place, New Milford, CT 06776. **Blue and white fan box; porcelain ashtrays; covered jars on coffee tables; two blue and white porcelain pieces on either ends of mantel; blue and white garden seat with book; Chinese blue and white porcelain pieces in audio/video center**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021.

●*Page 52: Designer:* Douglas C. Rowe, Greenbaum, The Interior Design Center, 101 Washington St., Paterson, NJ 07505. **Daybed, chairs, end table from the Greenbaum collection. Antique desk**—Pine Street Antiques (R), 89 Pine St., Southampton, NY 11968. **Painting of cats, seashell prints**—Florian Papp (R,T), 962 Madison Ave., New York 10021. **Sofa, curtain and wall fabrics**—Rose Cumming (T), 232 E. 59th St., New York 10022. **Chair fabric**—Hinson & Co. (T), 979 Third Ave., New York 10022. **Carpeting, area rug**—Stark Carpet (T), 979 Third Ave., New York 10022.

●*Page 53: Designer:* David Salomon (212) 874-2695. **Augusta fabric**—Quadrille (T), 979 Third Ave., New York 10022. **Bed linens**—Castellini (T), 1359 Broadway, New York 10018. **Antique bamboo settee, antique crewel pillow**—Kentshire Galleries (T,R), 37 E. 12th St., New York 10003. **Pair of 18th c. Italian gilt mirrors**—Florence De Dampierre Antiques Ltd. (T,R), 16 E. 78th St., New York 10021. **Swing-arm lamp**—Hansen Lamps (T), 121 E. 24th St., New York 10010. **Curtain fringe**—Standard Trimming Co. (T), 1114 First Ave., New York 10021.

●*Pages 54 and 55: Designer:* Richard Keith Langham, Irvine & Fleming, Inc., 19 E. 57th St., New York 10022. **Painting and wallpapering**—Long Island Painting and Decorating (T,R), Montauk Highway, Westhampton, NY 11977. **Wallpapers, Cole and Sons (London)**—Clarence House (T), 979 Third Ave., New York 10022. **Painted floor canvas**—Joseph A. Melland (T), 32 Union Sq. E., New York 10003. **Sociable, curtain pelments, antiques**—Irvine & Fleming, Inc. (T), 19 E. 57th St., New York 10022. **Other antiques**—Kentshire Galleries. (T,R), 37 E. 12th St., New York 10003. **Curtain fabric, fringe**—Scalamandre Silks Inc. (T), 950 Third Ave., New York 10022. **Accessories**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021; **J. Garvin Mecking** (T), 72 E. 11th St., New York 10003.

●*Pages 56 and 57: Designer:* Michael La Rocca, 127 E. 64th St., New York 10021. **Bed, chair, throw pillow custom designed by Michael La Rocca. Brass lamp**—Paul M. Jones Inc. (T), 979 Third Ave., New York 10022. **Fabric**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Carpeting**—Patterson Flynn & Martin (T), 950 Third Ave., New York 10022. **Marble-topped table**—Philippe Farley Inc. (T,R), 157 E. 64th St., New York 10021. **Italian**

(Continued on page 131)

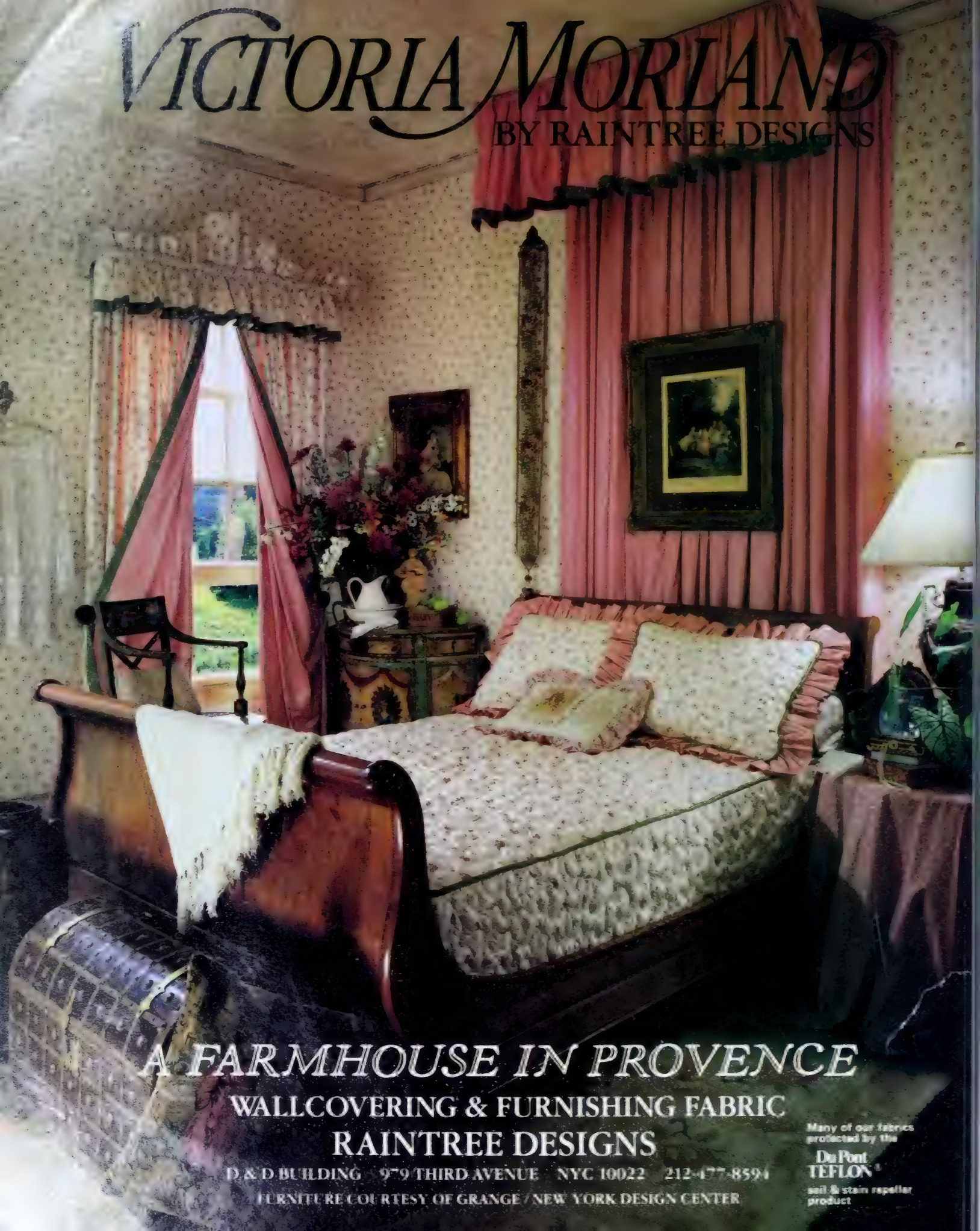
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PRODUCT INFORMATION

Continued from page 129

architectural remnants—Old Versailles Inc. (T,R), 315 E. 62nd St., New York 10021. **Antique table**—Kentshire Galleries (T,R), 37 E. 12th St., New York 10003. **Linens**—Frette Linens (R), 787 Madison Ave., New York 10021. **18th c. Venetian chair**—Newell Art Galleries (R,T), 425 E. 53rd St., New York 10022.

AN INNATE SENSE OF STYLE

●*Page 59: Designer:* Mary Meehan; 14 E. 60th St., Ste. 204, New York 10022; (212) 486-5388. **Banquette fabric**—Sanderson (T), 979 Third Ave., New York 10021. **Table skirt fabric**—Clarence House (T), 979 Third Ave., New York 10021. **Needlepoint rug**—Valerie Wade, 89 Ebury St., London.

●*Pages 60 and 61:* **Curtain and couch fabric**—Sanderson (T), 979 Third Ave., New York 10021. **Carpet**—Rosecore (T), 979 Third Ave., New York 10021. **Trimmings**—Brunschwig & Fils (T), 979 Third Ave., New York 10021. **Lace curtains**—Lee Jofa (T), 979 Third, New York 10021. **Orchids**—Flowers & Co. (R), 245 North Highway, Southhampton, NY 11968. **Fabric on lampshades**—T.J. Antorino, 452 E. 70th St., New York 10021.

●*Page 62:* **Wallpaper, fabric**—Clarence House (T), 979 Third Ave., New York 10021. **Wallpaper border**—Brunschwig & Fils (T), 979 Third Ave., New York 10021. **Pitcher, bowl**—Old Town Crossing (R), 82 Main St., Southampton, NY 11968. **Linens**—Lawrence Limited (R), 85 Jobs Ln., Southampton, NY 11968. **Child's bed**—House of Charm Antiques (R,T), PO Box 1202, Montauk Highway, Bridgehampton, NY 11932. **Sconces, toy horse, lamps, children's pictures**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10022. **Chest, bamboo corner stand**—Valley House Antiques (R), 182 Birch Hill Rd., Locust Valley, NY 11560. **Upholstered chair**—Mimi Findlay Antiques, 1556 Third Ave., New York 10028. **Fabric on chair**—Rose Cumming (T), 232 E. 59th St., New York 10022. **Pekingese dog**—Linda Horn (R), #? Madison Ave., New York 10022. **Lace and fringe**—Lee Jofa (T), 979 Third Ave., New York 10022. **Painted table**—The American Wing (R), Main St., Bridgehampton, NY 11932.

●*Page 63:* **Tiles around fireplace**—Country Floors (R,T), 300 E. 61st St., New York 10021.

●*Page 64:* **Wallpaper**—Louis Bowen (T), 979 Third Ave., New York 10022. **English bowl**—Old Town Crossing (R), 82 Main St., Southampton, NY 11968.

●*Page 65:* **Wallpaper**—Roger Arlington (T), 979 Third Ave., New York 10022. **Fabric on chairs, table skirt**—Clarence House (T), 979 Third Ave., New York 10022. **Lace**—Lee Jofa (T), 979 Third Ave., New York 10022. **Carpet**—Rosecore (T), 979 Third Ave., New York 10022. **Tureen on stand**—Old Town Crossing (R,T), 82 Main St., Southampton, NY 11968.

●*Pages 66 and 67:* **Toile**—Decorators Walk (T), 979 Third Ave., New York 10022. **Pitcher and washbowl, vase with flowers**—Old Town Crossing (R,T), 82 Main St., Southampton, NY 11968.

BEST OF SHOW

●*Page 68:* **Burled wood chair for Saporiti Italia**—Campaniello Imports Ltd. (T), 225 E. 57th St., New York 10022; (212) 371-3700. **Chaise by Antonio Citterio, Sity Collection**—B&B Italia S.p.A. (M), 22060 Novedrate (co), Strada Provinciale 32, Italy; Tel: 795111, Telex: 380129. **Architectural cupboard by Longoni**—contact Gerard International Ltd. (T), 132 Lafayette St., New York 10013; (212) 334-9759.

●*Page 69:* **Skyscraper chest for Sawaya & Moroni**—Giles & Lewis (R), 464 Columbus Ave., New York 10024. **Poliform's Sleeper by Nilo Gioacchini & Luca Pehinari**—Poliform S.p.A., Via Montesanto, 28, Inverigo, Italy; Tel: 031/607276, Telex: 327418. **Table by The Memphis Group**—Memphis Milano (T), International Design Center, Center One, Space 525, 30-30 Thomson Ave., Long Island City, NY 11101.

●*Page 70:* **Grandhotel chair**—Roche-Bobois (R), 2600 Post Rd., Southport, CT 06490. **Bookcase**—Punt Mobles (M), Islas Baleares 50, Paterna (Barcelona) Spain; Tel: (96) 1320900. **Cluster of modules for Cassina S.p.A.**—Atelier International, Ltd. (T), 595 Madison Ave., New York 10022. **Cherrywood Allen table,** Cassina S.p.A.—Atelier International Ltd. (T), 595 Madison Ave., New York 10022. **Café chair**—Akaba (M), s.a., c/mayor, s/n, Lasarte - Gipuzkoa, Spain; Tel: (9) 43-372211, Telex: 38199 Akab E.

●*Page 71:* **Wicker chair**—Vittorio Bonacina (M), Via Madonnina 15, 22040 Lurago D'erba (Como) Italia; Tel: 031/607259; Telex: 316221. **Travertine table**—Vignelli Designs (T), 410 E. 62nd St., New York 10021. **Half-moon table**—Stilwood s.a.s. (M), 41032 Cavezzo (mo), Via Volturna 117, Italy; Tel: (0362) 73724; Telex: 334878. **Leather chair,** available in fabric or leather—Goppion s.a.s. (M), 20090 Trezzana s/n (Milano), Viale Edison, 58-60, Italy; Tele: (02) 4454790; Telex: 322356. **Graffiti chair**—Estasis (M), 20036 Meda (mi), Via Cialdini, 205, Italy; Tele: 0362-70921; Telex: 334345.

A NEW FRONTIER LOG CABIN

Designer: James Ruscitto, Ruscitto, Latham, Blanton, PO Box 419, Sun Valley, ID 83353. *Interior Design:* John Cottrell, 9220 Sunset Blvd., Suite 320, Los Angeles, CA 90069. **Swedish-coped log style**—Mountain Logs (M), PO Box 1128, Hamilton, MT 59840. *Landscape Architect:* Gregg Sturtevant, PO Box 2924, Ketchum, ID 83340. *Landscape contractor:* WEBB Landscaping, PO Box 444, Sun Valley, ID 83353. *Mechanical/Electrical Engineer:* Joseph K. Humphrey, PO Box 373, Sun Valley, ID 83353.

●*Pages 74 and 75:* **Rustic furniture handmade at the Indiana State Farm Correctional Facility, Putnamville, IN;** available only in Indiana; purchaser must pick up. Call (317) 232-5802. **Quilts on railings, plate on small round table**—The Hissing Goose Gallery (R), 620 Sun Valley Rd., PO Box 597, Ketchum, ID 83340. **Wagonwheel chandelier**—Bruce Eicher, 8755 Melrose Ave., Los Angeles, CA 90069.

●*Pages 76 and 77:* **Paper White pillows on bed**—The Hissing Goose Gallery (R), 620 Sun Valley Rd., PO Box 597, Ketchum, ID 83340. **Quilt and trunk**—Michel's Antiques (R), PO Box 1597, Sun Valley, ID 83353. **Bed**—Umbrello (R), 8607 Melrose Ave., Los Angeles, CA 90069. **Flowers**—Sun Valley Garden Center (R), Ketchum, ID 83353.

●*Pages 78 and 79:* **Chandelier in dining area and pot holder in kitchen**—Bruce Eicher (R), 8755 Melrose Ave., Los Angeles, CA 90069. **Kitchen cabinets, countertops, table, outdoor benches, stools**—Patrick McIntire (R), PO Box 1050, Ketchum, ID 83340. **Wood cow**—Stuhlberg Furniture (R), PO Box 629, Sun Valley, ID 83353. **Flowers, herbs**—High Altitude Gardens (R), PO Box 1597, Sun Valley, ID 83353. **Foods**—Good Taste (R), PO Box 4569, Ketchum, ID 83340. **Linens, dishes, baskets**—Michel's Antiques (R), PO Box 1597, Sun Valley, ID 83353.

CREATURE COMFORTS

To order pillows send check or money order to: Alice Maynard, PO Box 259, New York 10021; include $3.50 for shipping; New York state residents include tax. Allow two to four weeks for delivery.

●*Page 80:* **Old Spotted Dog kit,** $105; red and white cord #GC 816—Clarence House (T), 979 Third Ave., New York 10022.

●*Page 81:* **Puppies in a Basket,** $120; pink and blue cord #620A—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022.

●*Page 82, top:* **Cat and Dancing Mouse,** $105; medium blue cord #668—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. *Bottom:* **Black Cat,** $110; fabric bordering pillow #14198.00/7, pale green rayon damask, Brunschwig & Fils (T), 979 Third Ave., New York 10022. Rust cord trim #669—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022.

●*Page 83, top:* **Prince of Wales,** $130; green and red fringe #FT523.21—Scalamandre (T), 950 Third Ave., New York 10022. *Bottom:* **Cat and Mouse,** $105; Riviere moire #4545 pink fabric border—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Rose/tan cord inset #V590-16**—Scalamandre (T), 950 Third Ave., New York 10022. **Pink/blue/white fringe #90436/5**—Brunschwig & Fils (T), 979 Third Ave., New York 10022.

CREATING A COTTAGE GARDEN

●*Pages 84 to 87:* Britannia Bookshop, Main St., New Preston, CT 06777; (203) 868-0368. Timothy Mawson Books & Prints, Main St., New Preston, CT 06777; (203) 868-0732.

THE LITTLE YELLOW HOUSE THAT COULD

Architect: Amsler Hagenagh MacLean, 65 Long Wharf, Boston, MA 02110. *Contractor:* Richard Riggio and Sons, Ivorytown, CT 06442. *Size of addition:* 1,000 square feet. *Framing:* Wood. *Foundation:* Concrete block. *Exterior:* Red cedar clapboard; red cedar shingles. **Wood frame windows**—J&C Adams (M), 75 New St., Cambridge, MA 02138. **Doors**—Morgan Products Ltd. (M), 601 Oregon St., Oshkosh, WI 54903. **Skylights**—Richard Riggio & Sons. **Chimney**—Metalbestos, Wallace Murray Corp. (M), Belmont, CA 94002. **Exterior stain**—Samuel Cabot Inc. (M), One Union St., Boston, MA 02108. **Paint**—Tnemec (M), PO 1749, Kansas, MO 64141. **Decking,** 1 by 4-inch-square fir. **Fiberglass Batt insulation**—Owens Corning Fiberglass (M), Fiberglass Tower, Toledo, OH 43659. *Interior:* **Fireplace**—Heatilator (M), Vega Industries Inc. (M), PO Box 10360, Des Moines, IA 50306. **Terra-cotta tiles for kitchen floors**—Country Floors Inc. (R,T), 300 E. 61st St., New York 10021. Bleached yellow pine floors in upstairs bedroom. **Hardware**—Ironmonger (R), 446 N. Wells St., Chicago, IL 60610. **Lighting**—Halo (M), 933 E. Second St., PO Box 450, South Boston, MA 02127. **Kitchen cabinets**—Ralco (M), 389 Warren Ave., Brockton, MA 02401. **Kitchen faucets**—Grohe America Inc., 900 Lively Blvd., Woodale, IL 60191. **Table in kitchen painted by Judy Friday,** Beaver Brook Rd., Lyme, CT. **Trompe l'oeil painting over fireplace by Tom Rose,** Rattleberry Farms, Hadlyme, CT 06439.

●*Page 91, bottom right:* **"18-72" painting by John Opper**—Grace Borgenicht Gallery (R), 724 Fifth Ave., New York 10021. **Blue and white chain print sheets, top sheet, shams, king cases, blanket cover, neck roll; Bow knot print boudoir cases, neck rolls**—Pratesi (R), 829 Madison Ave., New York 10021. **Wicker rocker**—The Gazebo (R), 660 Madison Ave., New York 10019.

ENTERTAINING PLUS

●*Page 97:* **Ceramic Italian cakestand with wheat border; waffle piqué napkin with Cluny lace**—Wolfman-Gold & Good Co. (R), 484 Broome St., New York 10013.

PARTIES IN A FLASH

●*Page 99:* **Cristallerie Zweisal bowl**—Forest Jones (R), 3274 Sacramento St., San Francisco, CA 94115.

●*Page 100:* **Green majolica dessert plate**—Forest Jones.

●*Page 101:* **Green bowl and dinner plate and red cabbage dessert plate by Barbara Eigen**—Sue Fisher King (R,T), 3075 Sacramento St., San Francisco, CA 94115.

●*Page 102:* **Peruge longchamps faience dinner plate and dessert plate** *(right)*—Forest Jones (R).

●*Page 103:* **Assisi Celeste dinner plate,** four five-piece settings, write for catalog—Williams Sonoma (M,O), PO Box 7456, San Francisco, CA 94120.

GARDEN GUIDE

●*Page 120:* Major Flower Show Dates: Colorado Garden and Home Show, Feb. 6 through 15, Downtown Currigan Exhibition Hall, Denver, CO. Preview of Spring, Feb. 27 through March 1, Christ Church, 254 E. Putnam Ave., Greenwich, CT. Cleveland Home and Flower Show, Feb. 27 through March 8, Cleveland Public Hall and Convention Center, Cleveland, OH. Southern Spring Show, Feb. 28 through March 8, Charlotte Merchandise Mart, 2500 E. Independence Blvd., Charlotte, NC. New Jersey Flower and Garden Show, Feb. 28 through March 8, Morristown National Guard Armory, Western Ave. (off Route 24), Morristown, NJ. Central Ohio Home and Garden Show, Feb. 28 through March 8, Multipurpose Building, Ohio State Fairgrounds, Columbus, OH. Metropolitan Louisville Home, Garden and Flower Show, March 5 through 8, Kentucky Fair Exposition Center, Phillips Lane and Freedom Way, Louisville, KY. New York Flower Show, March 7 through 15, Pier 90, West Side Highway at W. 55 St., New York, NY. Philadelphia Flower Show, March 8 through 15, Philadelphia Civic Center, 34th and Civic Center Blvd., Philadelphia, PA. Indiana Flower and Patio Show, March 14 through 22, Indiana State Fairgrounds, 1202 E. 38th St., Indianapolis, IN. New England Flower Show, March 14 through 22, Bayside Exposition Center, Exit 15 off Interstate 93, Boston, MA. Buffalo Home and Garden Show, March 14 through 22, Buffalo Convention Center, Buffalo, NY. Washington Flower and Garden Show, March 18 through 22, Washington Convention Center, Ninth and H streets N.W., Washington, DC. Cincinnati Home and Garden Show, March 21 through 29, Cincinnati Convention-Exposition Center, Cincinnati, OH. Portland Home and Garden Show, March 28 through April 5. Multnomah County Exposition Center, Portland, OR. San Francisco Landscape Garden Show, April 8 through 12, Pier 2, Fort Mason, San Francisco, CA. ■



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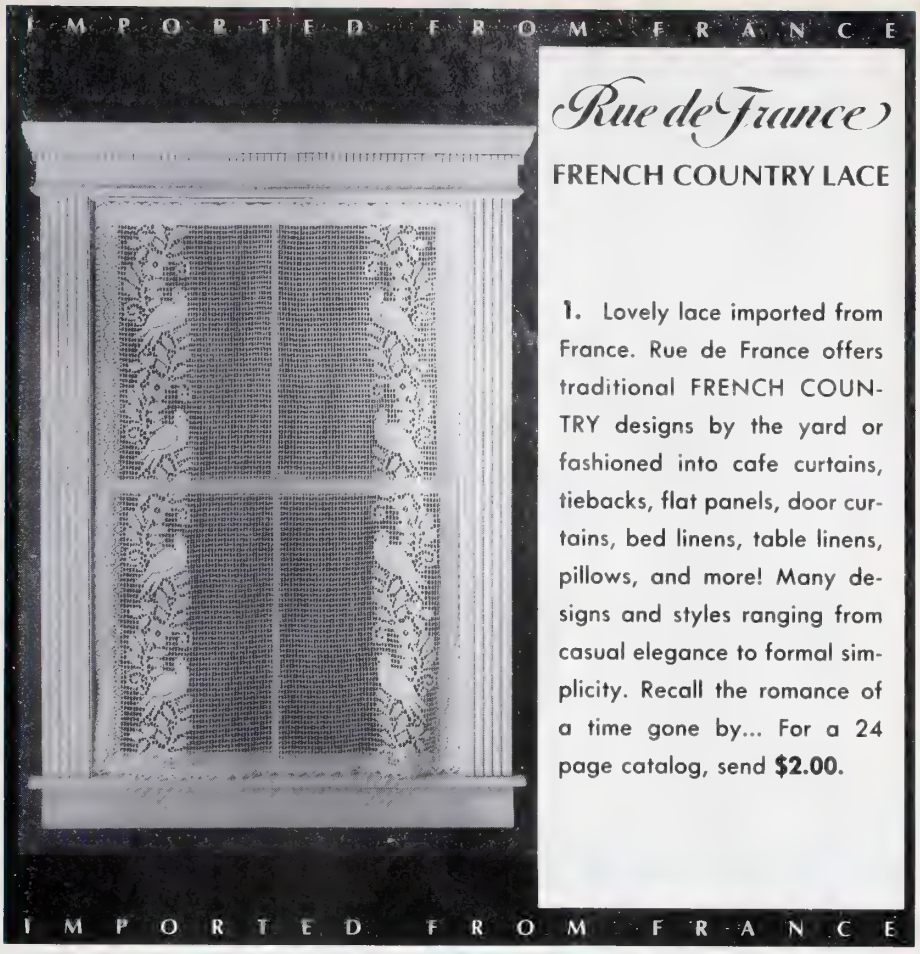
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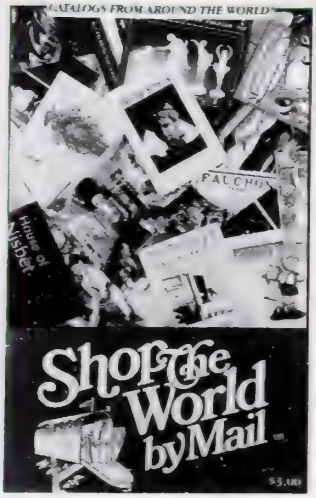
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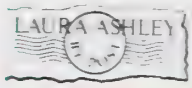
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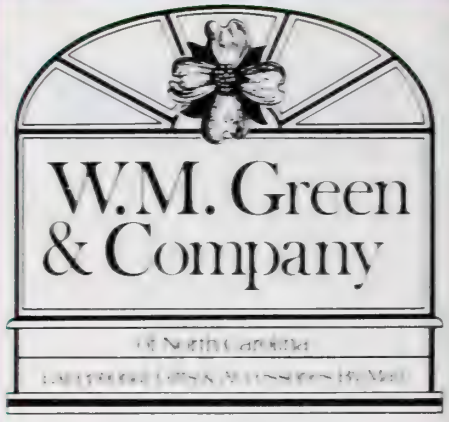


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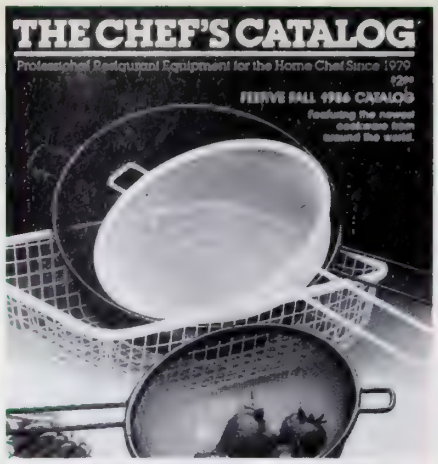
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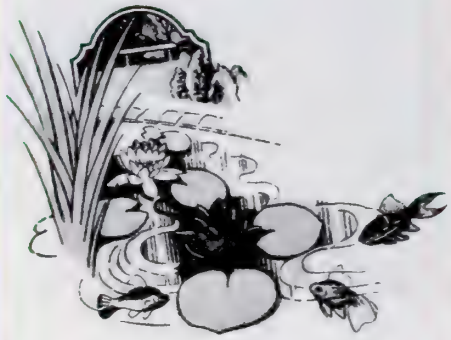
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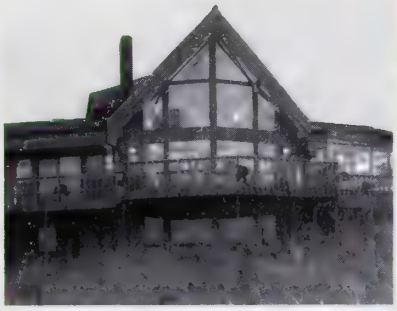
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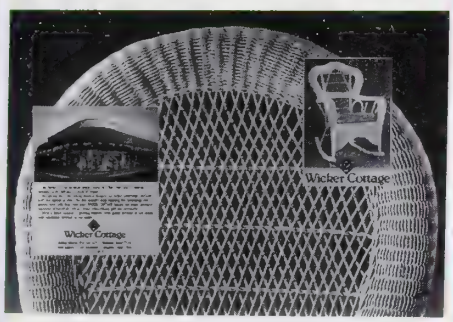
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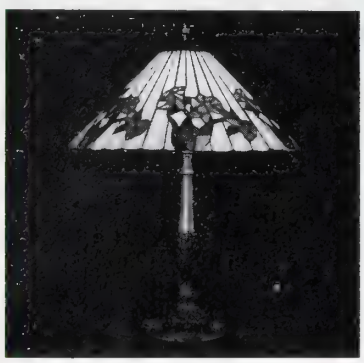
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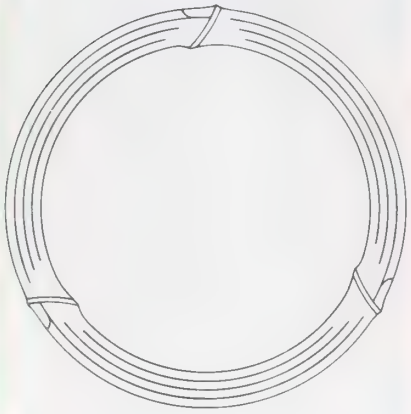
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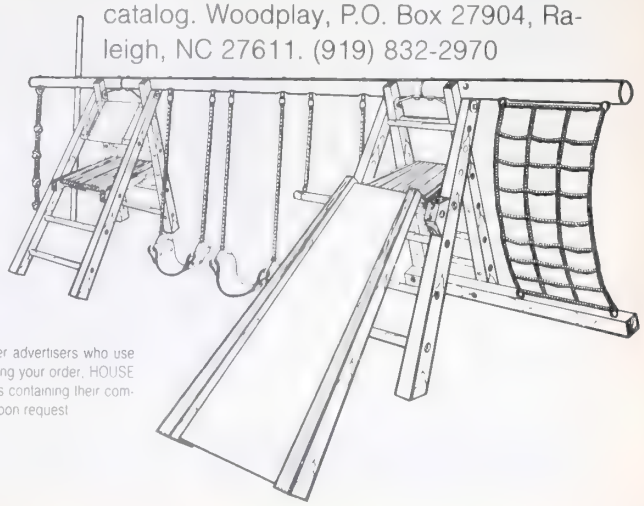


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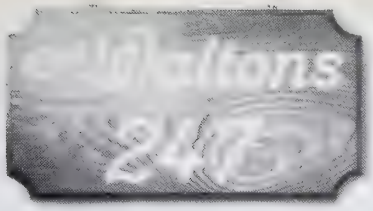
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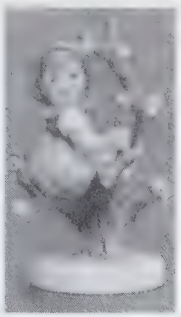
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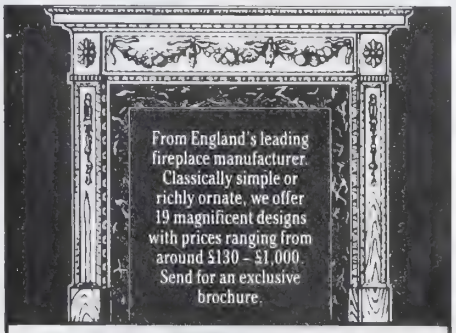
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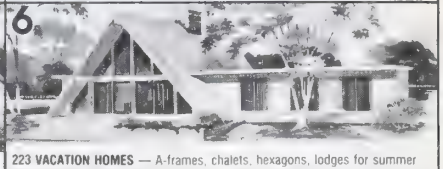
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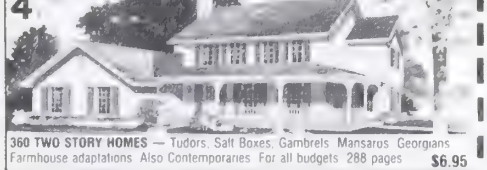
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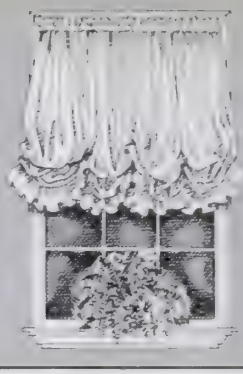
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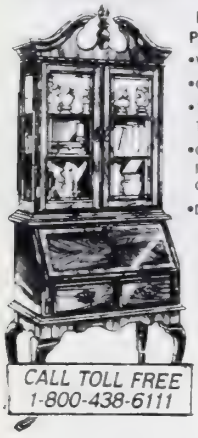


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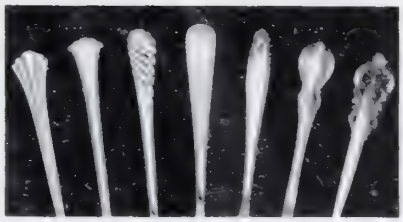
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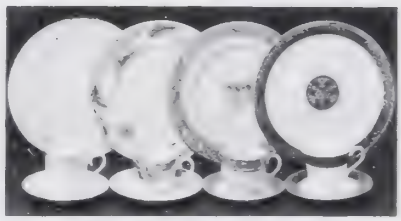
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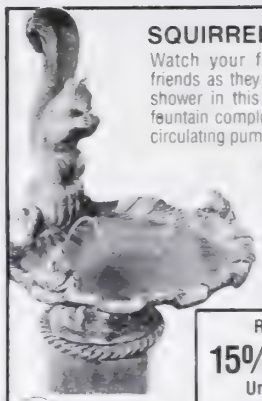
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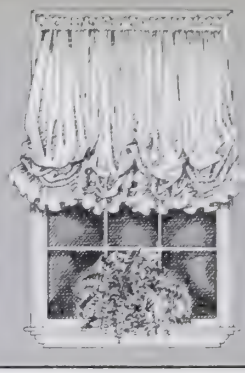
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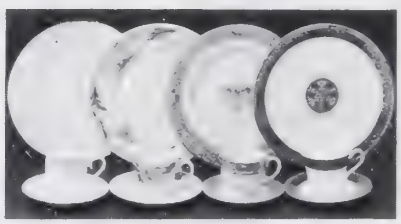
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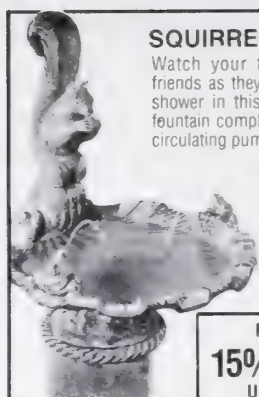
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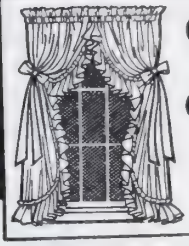
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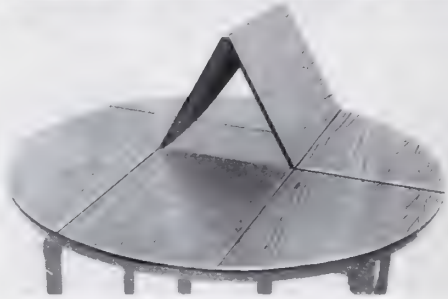
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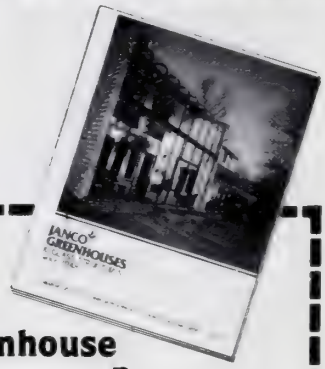
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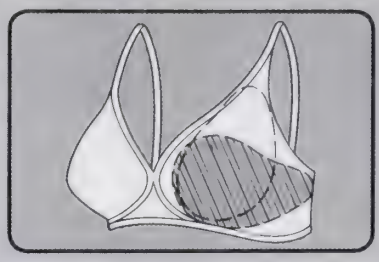
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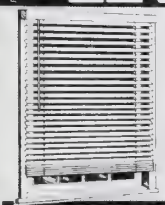
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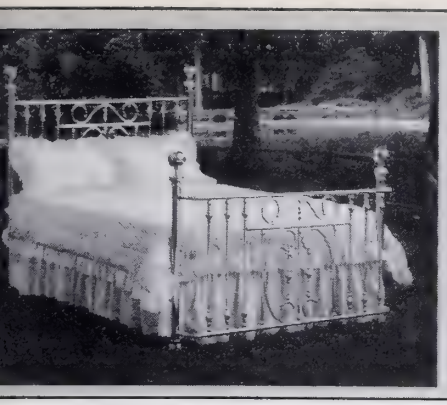
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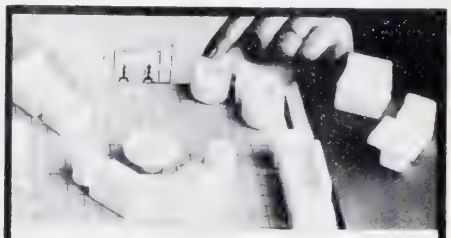
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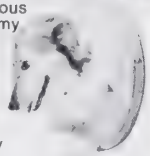
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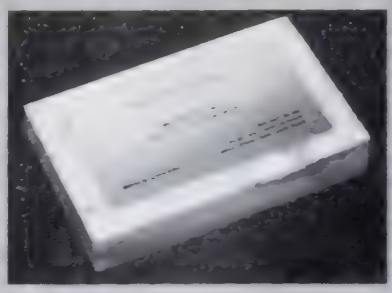
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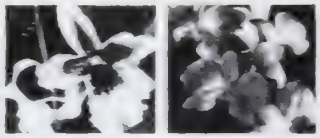
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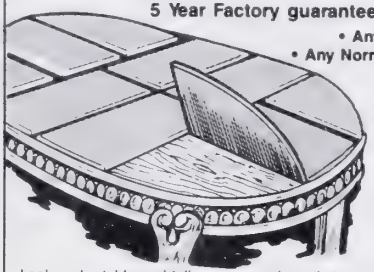
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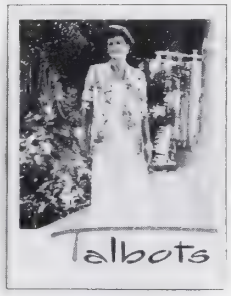
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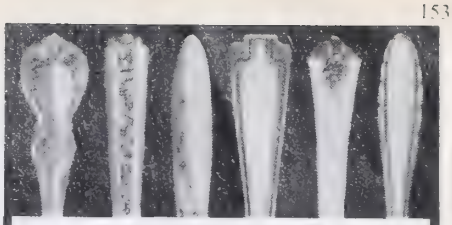
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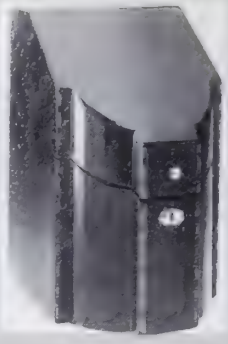
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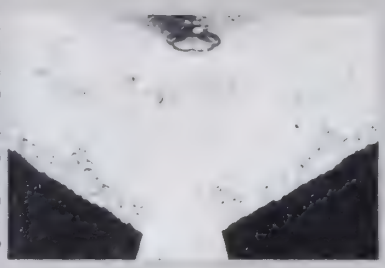
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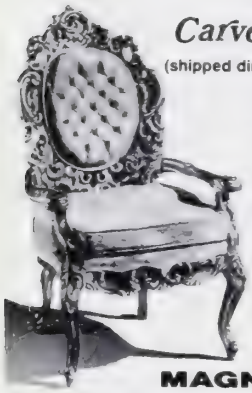


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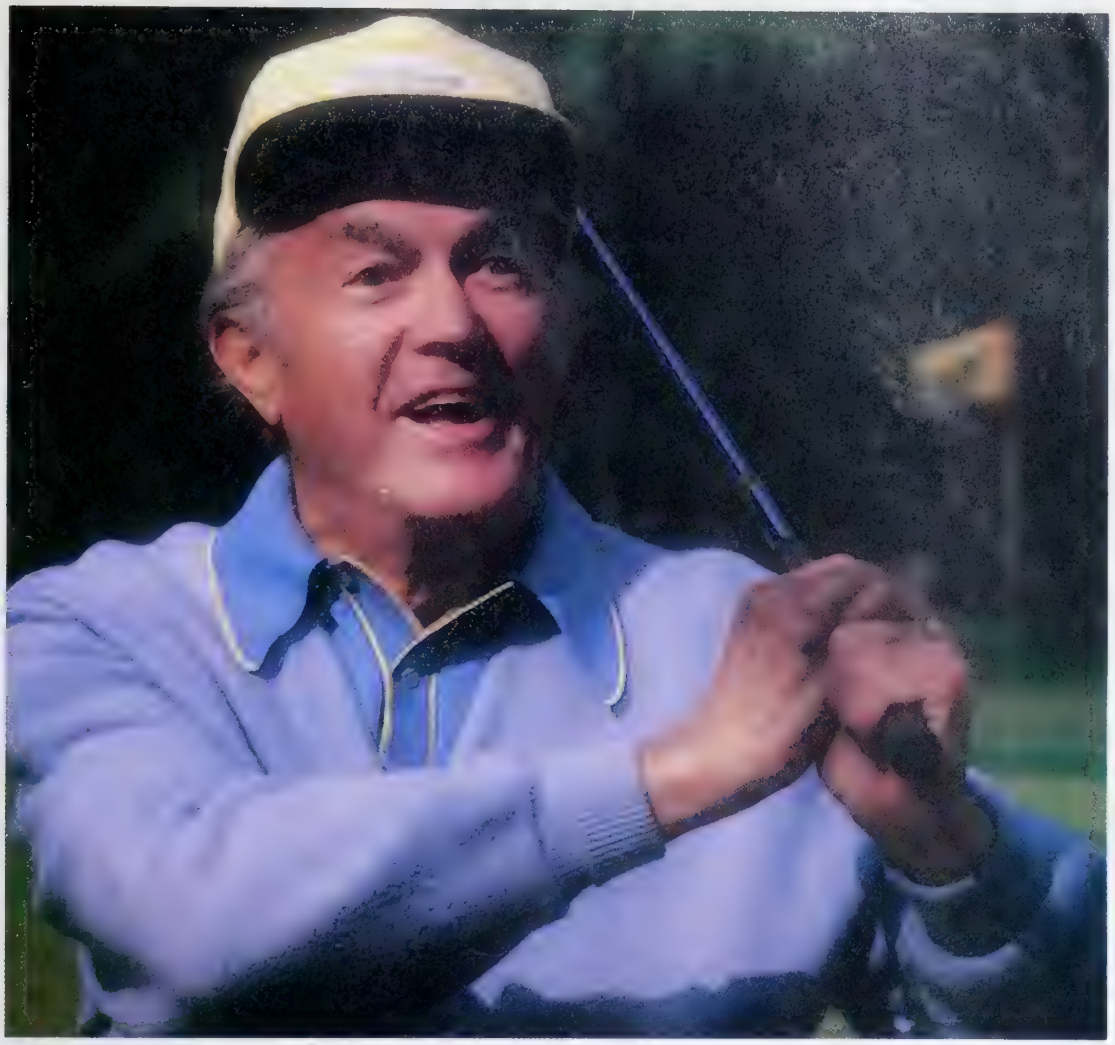


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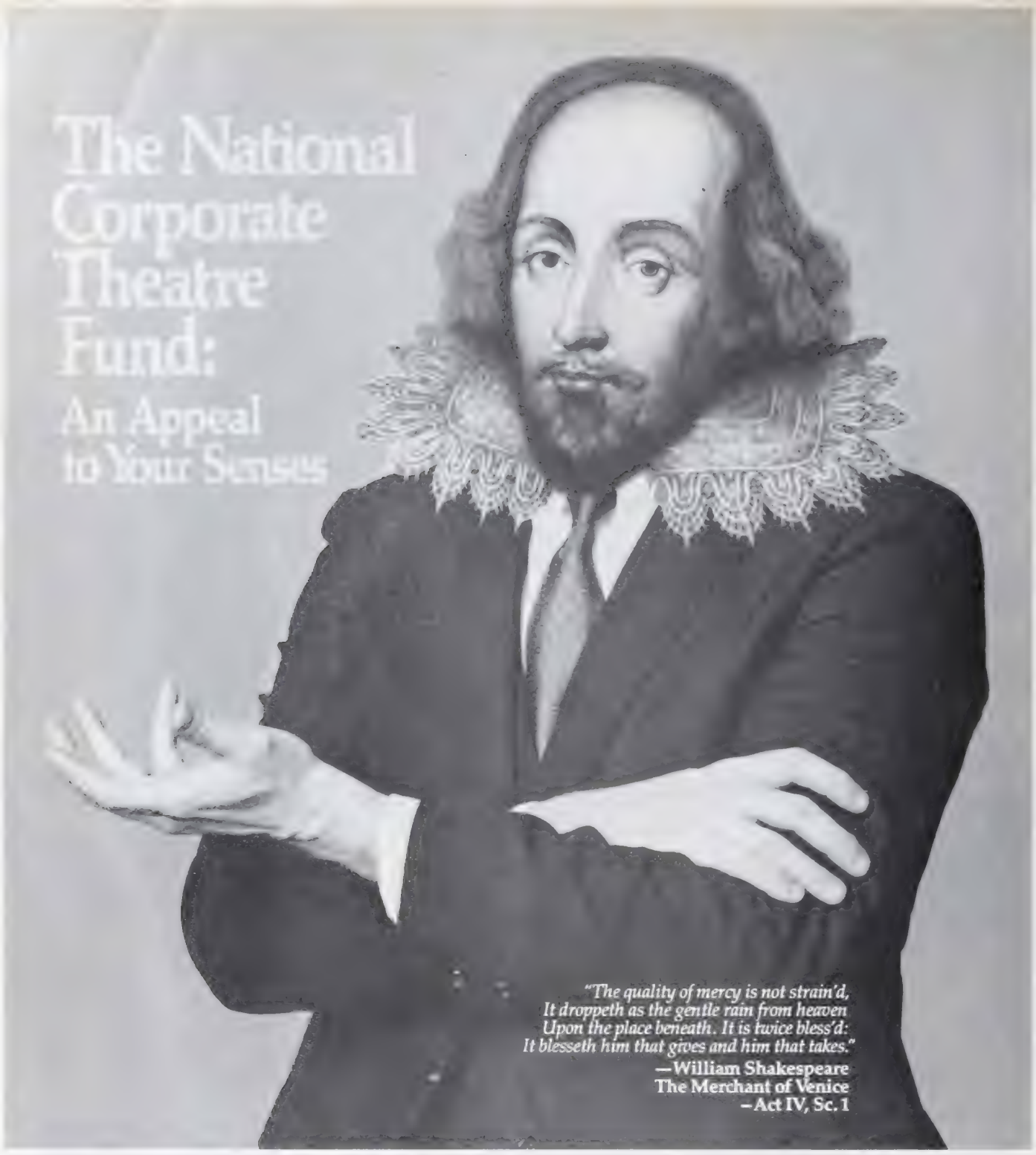
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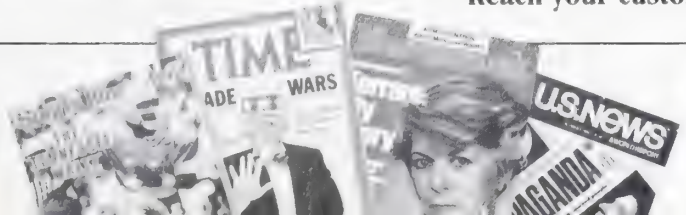
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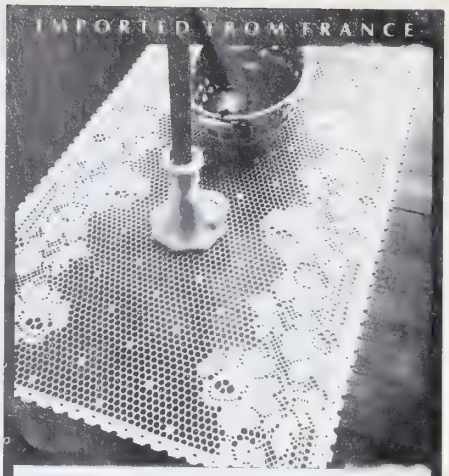
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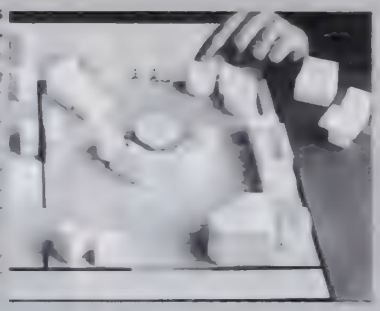
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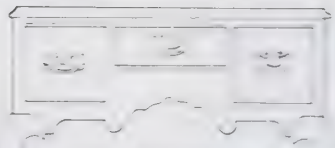
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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ **My covered goblet is 13 inches high and decorated with a scene made from colored enamels and gold. It is in perfect condition. How old is it? What is it worth today?**
—K.A.M., Arlington, Mass.



You own a pokal. A glass with a stemmed foot and a cover with a finial, it was made from about 1680 to the mid-19th century. When a toast was proposed at parties and special banquets, the large glass was passed from guest to guest. The glasses were usually decorated with engraved or enameled designs. Some were designed for use at only one party; others, made with portraits, scenes and inscriptions, could be used for any occasion. The heavy stem and the languid woman and cupid shown on your covered glass are 19th century in style. Because it has the original lid, and no chips or repairs are evident, your pokal is worth $600 to $800.

☐ **My white bench is very heavy and is probably made of iron. It measures 44 inches long. At the top of the back, just where your head might rest, are three molded lions' heads. The seat and the rest of the decorations are flat. Was this originally made for a garden? When?**
—D.M., Kearney, Nebr.

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☐ **My mother's mahogany table has a center post with three legs. The octagonal top has a "fence" around the edge. The entire top tilts until it is perpendicular to the floor. When was furniture in this style first made?**
—W.R.C., Radford, Va.

Your tripod table is in the George II style, first popular about 1775 and based on the candlestand design of the 1600s with a small circular top and tripod leg. The three-footed leg kept the table top level on rough floors. By the 18th century it was adapted for larger tea tables. The spindle gallery, or fence, helped keep expensive dishes from sliding off. The gallery and the idea of a tilt top became popular in the 1740s. An English table like yours, made before 1780, is worth from $2,000 to $3,000. A recent copy would sell for $500 to $750.



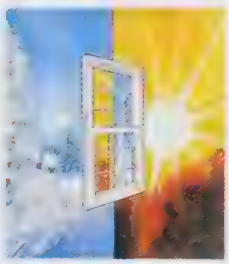
☐ **This strange five-inch-high bottle is made from a gray-white porcelain. The eagle design is reddish brown, blue and gold. Can you identify it?**
—L.W.C., Bartow, Fla.



You have a tea caddy. It was probably made in China for export to the United States. Tea was kept in the caddy and spooned into each cup at tea time. During the 18th and 19th centuries, Chinese porcelain was shipped to England, the United States and Europe along with silk, spices and tea. Your tea caddy can be dated from the eagle design. The first eagle used by the Chinese for decoration was copied from the official seal of the United States. It has the wing tips up and a striped shield in the center. The bird held a banner in its mouth with the words E Pluribus Unum, and an olive branch and arrows in its feet. The design was copied and recopied and the banner and shield were simplified. The olive branch lost its leaves, and the wing tips were turned down. By 1825 most eagles resembled the one on your tea caddy. Chinese Export porcelain has been popular with collectors for many years. The eagle is of added interest because it suggests that the tea caddy was made for the American market. Your tea caddy is worth about $750 in a retail shop.■



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By SYLVIA SUNDERLIN

The Arts and Crafts movement that flourished around the turn of this century is being rediscovered. Once relegated to the attic or the back of the auction house showroom, the Morris chair is now a prime collector's item. So are the plain but functional cupboards, long-case clocks, round dining tables and sturdy chairs of the period. The pottery as well as the copper and silver are also sought today.

El Adobe, 1597 N. Altadena Dr., Pasadena, CA 91107; (213) 684-5913—Gary Booth deals exclusively in Arts and Crafts furniture, some of California origin. He has sideboards and dining sets, Dirk Van Erp copper lamps and bowls and Handel table lamps. Telephone inquiries are invited. The shop is open by appointment only.

Arbiter Antiques & Folk Art, 321 W. Galer St., Seattle, WA 98119; (206) 282-4902—Jeffrey Hill handles Mission oak furniture and accessories, furniture from Gustav Stickley and Roycroft, some Prairie School pieces (Frank Lloyd Wright). The shop is open Tuesday through Saturday, 11 A.M. to 6 P.M. Mr. Hill welcomes inquiries and will send photos on request.

ARK Antiques, Box 3133, New Haven, CT 06515; (203) 387-3754—Rosalie Berberian is a major dealer in Arts and Crafts handmade silver, especially that of three artisans of distinctive hollowware, flatware and jewelry of the early-20th century: Arthur Stone, Boston; Shreve, San Francisco; Kalo, Chicago. Annual catalog with supplemental updating is $10. The shop is open by appointment.

D.J.'s, The Arts and Crafts Shop, 1303 Bridgeway, Sausalito, CA 94965; (415) 331-2554—D.J. Puffert is a specialist in turn-of-the-century furniture, such as that of Greene & Greene and Frank Lloyd Wright. Other specialties are period textiles, pottery, Dirk Van Erp copper, Tiffany and Handel lamps. The shop is open Tuesday through Saturday, 9:30 A.M. to 5:30 P.M. Inquiries are welcome. Write for information on Puffert's annual auction.



More than five feet tall, this Roycroft magazine cupboard from David Rago has characteristic logos and exposed joinery.

Dennis Devona, PO Box 10251HB, Cranston, RI 02910; (401) 781-5694—Mr. Devona has a collection of signed Arts and Crafts furniture from Gustav and L. & J.G. Stickley, Limberts; choice accessories, such as Roycroft copper bowls and lamps; Rookwood pottery. He has a search service for serious collectors, will answer inquiries for specific items, send photos on request.

Geoff Diner, 2715 Cortland Place NW, Washington, DC 20008; (202) 483-5005—Mr. Diner has a large stock of early-19th-century signed Mission oak furniture from the Stickleys and others. He undertakes "finding" assignments for particular items. The shop is open by appointment only. Telephone and letter queries are invited.

The Jordan-Volpe Gallery, 457 W. Broadway, New York, NY 10012; (212) 505-5240—This well-established shop has a reputation for its signed Arts and Crafts furniture of the foremost artisans of the period. Accessories include Tiffany and Handel lamps, hammered copper and silver decorative articles. Shop hours: Tuesday through Saturday, 11 A.M. to 6:30 P.M.

David Rago, American Arts & Crafts, PO Box 3592, Station E., Trenton, NJ 08629; (609) 585-2546—Mr. Rago has one of the most comprehensive inventories of Arts and Crafts items in the country, including Teco, Rookwood, Newcomb College pottery; Kalo, Shreve and Stone silver; and important furniture by the best-known craftsmen. Sales are by appointment or mail order; a catalog of his biannual New York auctions with updated mailing lists is $12.50.

Roycroft Associates Design Studio and Gallery, 31 S. Grove St., East Aurora, NY 14052; (716) 655-0562—This new studio-gallery is part of the revival of Roycroft artisanship in East Aurora, resulting in handmade furniture, pottery and metal articles by local craftsmen in the tradition of Elbert Hubbard. The studio is open Tuesday through Saturday, 10 A.M. to 5 P.M., Sunday from noon to 5 P.M. for sale of original Roycroft furniture as well as the reproductions. A specialty is turn-of-the-century reproduction wallpaper and chinaware. Brochure with prices will be sent on request.

Victorian Chicago, Arts & Crafts Antique Gallery, 5446 S. Dorchester Ave., Chicago, IL 60615; (312) 955-3753—This shop stocks a variety of Arts and Crafts pieces, including Mission oak and items from the Prairie School of Frank Lloyd Wright. Other specialties: art pottery and metalwork from Chicago artisans. ■

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HOUSES IN THEIR HEADS

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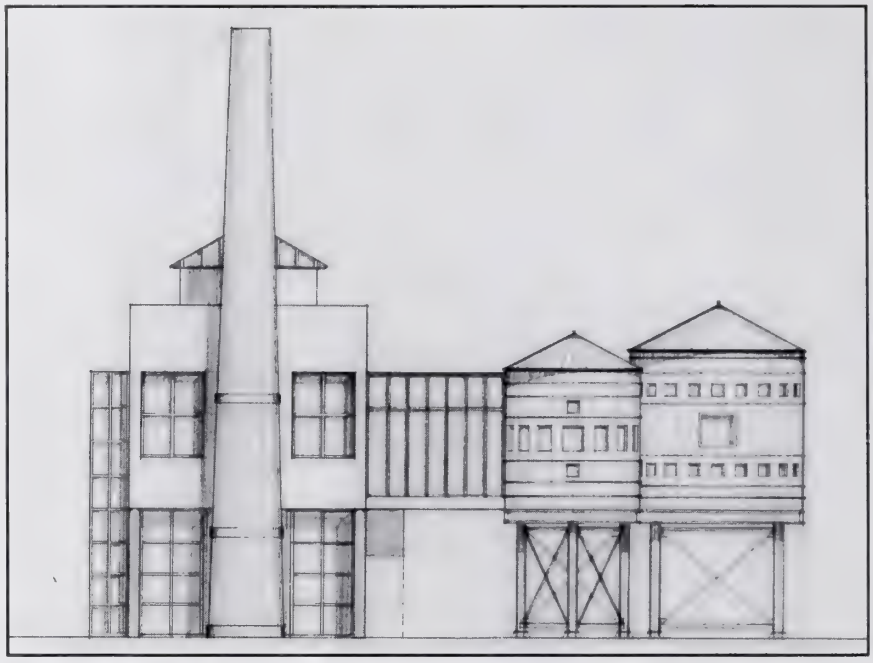
A high window's view of New York City's rooftop landscape provided the inspiration for this design. Pat Sapinsley, assisted by Loren Cannon, juxtaposed these familiar urban forms and placed them in an imaginary landscape.

"The primary volumes that are native to urban landscapes—cylindrical water towers, pyramidal skylights, cubic concrete bulkheads, conical chimneys—have been combined to be 'at home' in any landscape," she explains. "The round wood silo could sit on a prairie or near its urban water-tower cousins, for example. The water-tower elements echo piers and elevated beach houses if viewed in a seashore setting, yet the stilts also remind the viewer of elevated ski chalets on pitched sites. The industrial chimney and skylight can be seen in the Midwest, in the warehouses of Los Angeles or on the rooftops of Manhattan."

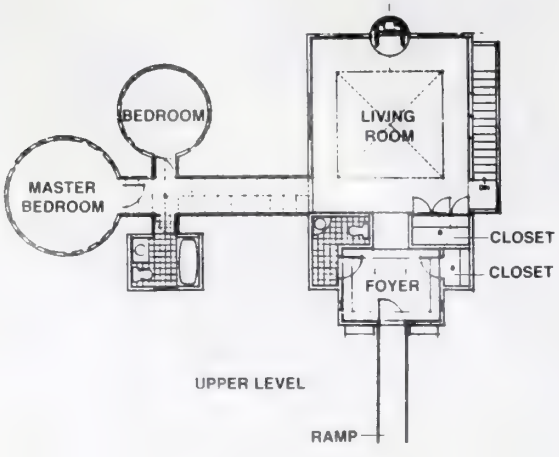
This three-bedroom, 2,000-square-foot house could be built for about $100,000, Ms. Sapinsley estimates. "We have spoken with two tank manufacturers and have been assured that cutting openings for doors and windows will not be problematic," she says.

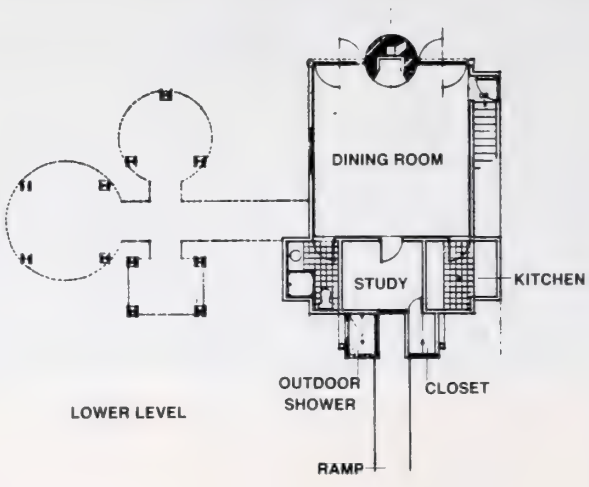
Ms. Sapinsley's design includes a scheme to extend the house into its imaginary landscape. "But the view has not yet been found. It's a house in search of a place," she says.

Before starting her own firm, Ms. Sapinsley worked for Richard Meier and Partners. She received her architecture degree from Harvard University. ■ —SUSAN ZEVON









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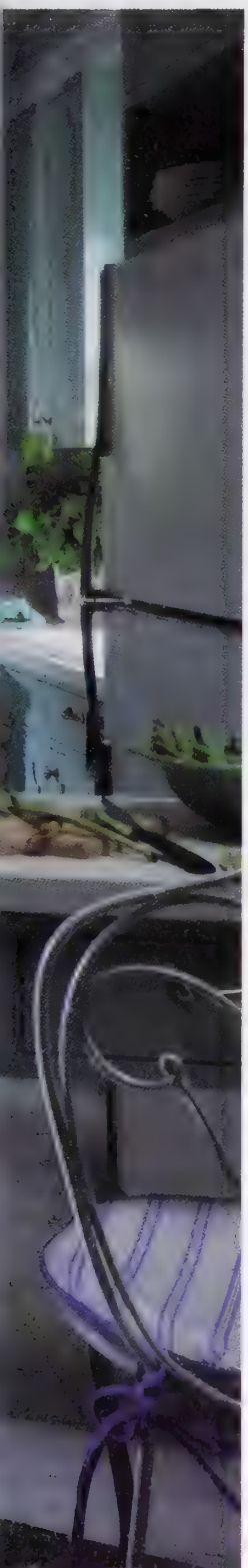
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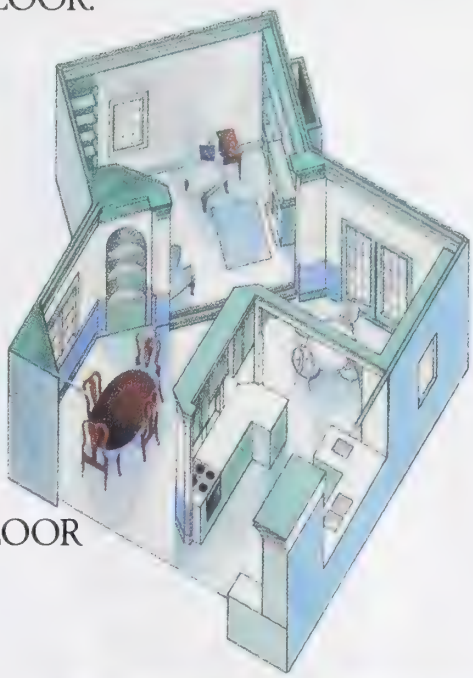
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COVER PHOTOGRAPH: William Diamond used an old trick—a mirror to simulate a third window—in this room designed with Pauline Feldman and Anthony Baratta *(see pages 60 and 61)*. Photograph by William P. Steele.

IN MEMORY

House Beautiful pays tribute to Marion Gough, a valued member of its staff from 1935 to 1981. Ms. Gough, who died in January, served as senior editor and travel editor until her retirement. Her most recent contributions to this magazine were major features in the 90th-anniversary issue, November 1986.

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THINKING ALOUD

"AS OUR WORLD BECOMES MORE COMPLEX AND COMPUTERIZED, WE REALIZE THAT THE HANDMADE OBJECT IS AN EXCEEDINGLY WONDROUS THING. . ."



Suddenly it seems that everyone is fascinated by crafts. And I don't think this impression stems only from the fact that our offices are two blocks away from the new American Craft Museum, where lines have been forming to get in. As our world becomes more complex and computerized, we realize that the handmade object is an exceedingly wondrous thing and that it is well worth going to all the trouble to spin a mound of clay on a wheel and to shape it gently into a teapot—even though there are any number of handsome pots for tea in the nearest department store.

The fact that crafts still exist—and flourish—in the 1980s is something that gives all of us pause. But really, it shouldn't be a surprise. The need for human expression is timeless. When an artist shapes a ceramic vessel, she imbues it with her spirit and glazes it with her exuberance. She may make it for money, but the essential transaction between buyer and seller is one of caring. We reach into our pocketbooks to buy her wares because they speak directly to us. Crafts communicate. They are an essential human language and one that will never die out no matter how automated our lives become.

Ever since I've been interested in decorating, I've been intrigued by crafts and have been fortunate to develop a lasting friendship with one very wise leader in the field, Jack Lenor Larsen (with me, above). A weaver, textile artist, furniture designer, collector and moving force behind the American Craft Council, Jack has always been a special inspiration to me. Early in my career, when I received a scholarship to Parsons School of Design from the National Home Fashions League, Jack was a member of the board that reviewed applicants. He's been a guiding light ever since.

GEORGE BENNETT

An invitation to visit Jack at his apartment (which you can see on page 85) is always accepted eagerly. Recently we met and talked about the glorious opening of the American Craft Museum in its new, architecturally masterful setting. The star show at the museum this month will be "Interlacing: The Elemental Fabric," an exhibit of everything from baskets to lace, vessels to masks, which Jack has curated.

For me, a welcome dividend of museum shows is the motivation they provide. "I like the idea of decorating with crafts," Jack told me. "They're like articles in a wardrobe that can be used in different ways. An oil painting is always just an oil painting, but a vessel can fill many different roles. It can hold fruit or weeds or be a centerpiece. Collecting is a game everyone can play, and there's something for every purse."

When asked how someone should start collecting crafts, Jack suggested museum shows, then trips to top galleries and a review of craft books. After that, you're ready to test your eye at fairs. "Knowing that an artist is established helps," he says, "but I'd rather have a good piece from a newcomer than a lesser piece from someone very well known."

What's his criterion for good? A piece has to have "quality and integrity—and presence. You really have to trust your gut reaction. Something that looks impressive for the money is often not a good buy. To my mind, the simple and unpretentious object is more valuable."

In terms of decorating with crafts, "you shouldn't worry about where a piece is going before you buy it," Jack says. Crafts can move easily from room to room, and they blend well with antiques. "Antiques are actually older crafts. They're a different generation of the same family," he says. Jack makes another analogy to antiques in "trading up," whereby craft collectors, like antiques buyers, sell certain works to purchase a more important piece. "Amazingly enough, the resale market in crafts is brand new and one can do remarkably well," he says. Investment, however, is not the primary reason we buy crafts, he adds. We collect them to fill our homes with objects that are unique personal expressions.

My favorite crafts are the ones my husband and I have acquired on our travels. Some were found quite by accident—the luminously glazed pastel porcelains of potter Marion Waldo McChesney in Pawlet, Vt., or a papier-mâché rabbit from Djakarta. They're an expression of our personal taste, a fond memory of our trips and a thoughtful reminder that the real beauty of the world is often expressed simply through the hearts and skilled hands of its inhabitants.■

JoAnn Barwick

JOANN BARWICK
Editor


LAURA ASHLEY

COLOR: THE NEWEST SHADES AND PRODUCTS, PLUS TIPS ON HOW TO USE THEM

We Americans are more color-conscious than ever. There is more color in our lives—colorful clothes, food, television. Even classic black and white films are now "colorized." We also know more about color and its effects, thanks to some 30,000 color consultants in the United States and to pioneering studies. For example, recent advances in paint analysis have revealed that colors in late-18th-century houses were shockingly bright.

"The eighties is a color-explosive time," says Margaret Walch, associate director



of the Color Association of the United States (CAUS), which issues forecasts of color preferences.

And nowhere is this explosion more evident than in the home. Manufacturers of household products and appliances know that color *sells*—it's the first thing the consumer notices—and have jazzed up traditionally neutral wares in stylish tones. Materials such as plaster are tinted; paneling and flooring are stained in unexpected hues; and painted finishes coax yet more color into our homes (Osborne & Little wallcovering, below left).

In fact, the home is now *setting* color trends, according to Ms. Walch: "Traditionally, colors have been tried out in the high-fashion industry; if successful, they moved to other industries. In the eighties colors are starting in architecture and moving to apparel," she says, citing the use of color in postmodern buildings and the bright tones of Memphis furniture.



M.E. WARREN, COURTESY OF HISTORIC ANNAPOLIS, INC.

COLORS OF '87

This year colors are clearer and cleaner, according to Ms. Walch. The undisputed star is green—in shades from dark khaki to deep spruce, jade, even celadon. Also popular are a variety of yellows as well as corals, reds and burgundies. Background shades include "colored neutrals," such as yellow- and pink-cast beige, as well as gray (selection, below right).

The CAUS palette of up to 47 shades is put together two years in advance by a committee that includes textile designer Jack Lenor Larsen, fashion designer Mary McFadden and manufacturers of household products. The members go on their "gut reactions" and also account for trends and public events that may affect the popularity of a color. (The recent centennial of the Statue of Liberty, for example, swept oxidized green to the fore; the 1988 Olympics may well do the same for our national colors.) The CAUS then disseminates its palette to designers, retailers and manufacturers, who may refer to the colors when selecting their own shades. This results in some color coordination among manufacturers that ultimately may benefit us consumers—we will be able to find bath towels from one company to match shower curtains from another.

SHADES OF THE PAST

Many people associate historic homes with muted blues, greens and grays. But new research into paint finishes proves that our Colonial forebears surrounded themselves with bold tones (William Paca House, 1765, above). Our earlier misconceptions were based on historic restorations done in the 1930s, '40s and '50s when, to determine the original color of a building, all layers of paint were removed down to the first one, and new paint was mixed to match the color found. But this "scratch and match" method simply revealed the muted tones to which the original pigment had faded over centuries of exposure to sunlight, dirt and air.

The new methods of paint analysis

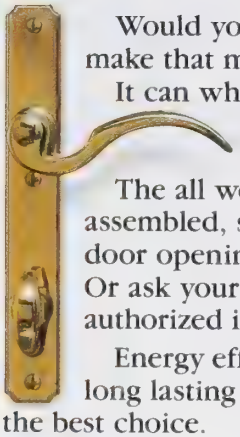
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DECORATING & DESIGN

Continued from page 12

include taking paint samples, examining them under microscopes, sometimes exposing them to ultraviolet light, subjecting them to microchemical analysis and matching them to the standard reference, the Munsell Color System. Such detective work has revealed bold blues, greens and yellows in homes dating from 1765 to 1800. Other discoveries: lively graining, marbleizing and stenciling.

Paint analyst Frank S. Welsh has published an illustrated guide, *Paintpamphlet*™ ($5), to assist building owners in determining original colors. Owners begin their investigations by learning the correct way to take paint samples; Mr. Welsh can then analyze the samples ($35 to $35,000). Frank S. Welsh, 859 Lancaster Ave., Bryn Mawr, PA 19010.

GETTING THE RIGHT SHADES

Picking paint can be daunting. With 1,600 colors on the market—including 60 whites!—how to decide which will look right on your home?

Consider hiring an expert. For $250, The Color People will recommend a color scheme for any house exterior to disguise defects, highlight assets. It's all done through the mail: You send photographs of all sides of your house, including close-ups of detailing, and the firm returns them marked with instructions for the painters and with paint chips from national brands. The Color People, 1672 Madison St., Denver, CO 80206; (303) 388-8686.

MATCH MAKER

Benjamin Moore & Co.'s "color computers" take the guesswork out of matching paint to the colors of your decor. The computers (with spectrophotometers), installed in nearly 350 paint stores, can "read" a piece of fabric, carpet or wallcovering, and within seconds, produce a formula for the same color in Benjamin Moore paint. Little or no fee is charged, and the paint can be mixed on the spot. Contact Benjamin Moore for the color computer nearest you: 51 Chestnut Ridge Rd., Montvale, NJ 07645; (201) 573-9600.

SHEDDING NEW LIGHT

Most lightbulbs don't give us enough of all seven colors of the spectrum (there is less violet). The exception: Duro-Test Corp.'s Vita-Lite®. Dubbed the "healthy" bulb, Vita-Lite® is the closest thing to natural light. It's in hardware stores and home centers. For more information, call (201) 933-9400.■ —JANE MARGOLIES

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STYLISH EXTRAS

The versatile footstool, ottoman and settee gain new sophistication with dressmaker touches and fringe benefits

Graceful rolled arms contribute to the classic styling of this skirted bench ($550) from Century Furniture Co. Almost two feet high and three feet wide, it's the perfect accompaniment to a dressing table. Consider covering an odd table with matching fabric for an impromptu vanity; top with glass.



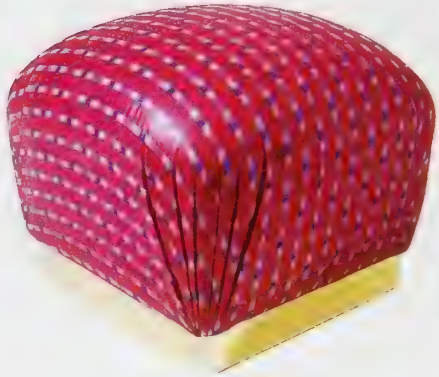
KAREN SCHULD

Don't give away that old needlepoint footstool—it's coming back in style. Proof is Christian Schlumberger's six-inch-high, Parisienne-covered stool ($150) with turned wood feet. (If your old footstool is looking shabby, you can reupholster it inexpensively and refinish its feet.)



RICHARD HAGGERTY

With its brass base and sleek Art Deco styling, this ottoman ($242) from Concepts, a division of Century Furniture Co., can serve as a contemporary accent in all manner of rooms. Pleats on the edges vary the ottoman's surface.





More tailored than ruffles, box pleats are another popular dressmaker detail. A sporty seafoam ticking clothes this 20-inch-round ottoman ($300) from Tomlinson.



When you're choosing a stool, don't forget to look at the legs. Sometimes they provide the focus of a piece. The legs of this Erwin-Lambeth ottoman ($450) are carved to resemble knotted rope.



If busy patterned fabrics aren't your style, damask offers a subtle yet elegant alternative. This fringe-trimmed damask ottoman ($869) from Tomlinson has deep tufts and gathers, making it look as confectionary as a cream puff, and just as soft. The ottoman measures a yard across; fringe is optional.

Chairs and footstools work in tandem, often by complementing each other. For example, this ottoman ($343) from Lee Industries, Inc., would add a touch of romance to tailored seating. For additional contrast, pair this particular fabric with a larger-scale print.



The seat is not the only part of a stool subject to upholstery. The legs and seat of this Henredon piece ($675) are padded and covered in the same fabric to create one continuous effect. Tassels are stylish ornaments.





ALL OTHER PHOTOS: TOM McCAVERA

Wide stripes always make a bold statement, so why not put them in a foyer where they have immediate impact? Not quite as deep or high as a love seat, Dapha, Ltd.'s settee ($1,270) can be used as a spot to rest coats or shopping bags. It is also available with exposed legs.



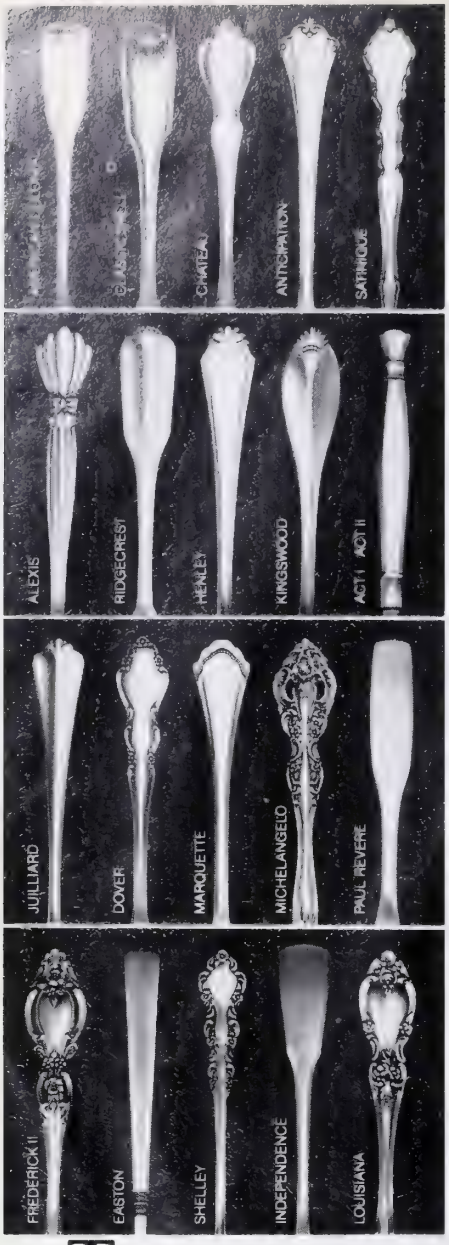
KAREN SCHULD

If you ever wanted grandmother's bench complete with casters for easy mobility, look no further than this version from the Laura Ashley Collection by Bridgeford Furniture. The bench ranges from $350 to $500, depending on fabric. ■

Editor KATHLEEN MAHONEY



RICHARD HAGGERTY



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ONEIDA

FROM THORNHILL FARM

"We decided the time had come to have a Rabbit-in-Residence for our grandchildren. . . complete with an Easter egg hunt"



By DEE HARDIE

When the first tip of the earliest lettuce leaf appears in the garden, the rabbits come to Thornhill. They seem to know. In fact, there are so many wild rabbits around that I wonder why, when our children were young, we imported white domestic ones for them at Easter. But then Easter meant a rainbow of childish modern art on country eggs, and especially white bunnies to hold and nurture and love—then cry over when they eventually escaped to join their country cousins.

Last spring we decided the time had come to have a Rabbit-in-Residence for our grandchildren, Albert and Edith, complete with an Easter egg hunt, the first held at Thornhill in years. The host, of course, was Albert, then 4, and the hostess, Edith, just 2. But it was their social secretary, their grandmother, who sent out invitations to 10 young children saying, "Come meet the Easter Bunny on the lawn of Thornhill, and bring your parents."

Our daughter Louise, the children's mother, gave an early ultimatum—"no candy!" That seemed a bit harsh. Imagine Easter without a chocolate bunny! Almost like Christmas without a Claus. But I was determined to answer the challenge. I filled 85 garishly colored plastic eggs with small treasures from my favorite emporium, the Cockeysville five-and-ten. No candy, but fuzzy chickens, tiny teddy bears, packets of pansy seeds, peanuts, raisins, mini-cars and trains. All the eggs were hidden, waiting for the right moment, along with baskets tied with rose ribbons and yellow name tags: Robert, William, Jenny, Jay, Alexander, Lauren, Brian, Robby, Nicholas, Eliza and, of course, Albert and Edith.

Signing up a six-foot rabbit to fill the borrowed bunny suit was a lot easier than filling those small Easter eggs. "I'll do it," said my husband, Tom, who although adroit at the fox-trot, had never before tried the bunny hop. *Anything,* I guess, for grandchildren. Muffie, the owner of the suit, plushy white with pink paws, warned Tom, "Try to keep cool."

The day before the party Albert and Edith dyed eggs while their mother created a ribbon tree. On the still-bare limbs of an old apple tree Louise tied bows of pastel pink and lavender, green and yellow. It was simple and beautiful, and Easter had almost arrived.

When the guests did arrive at 11 the next morning, the bunny was there. But not before he had pulled himself into his heavy suit, topping it off with a huge helmetlike head of a toothy rabbit. "I feel like an astronaut," he said bravely.

Then he hopped forward, and almost immediately half of the children burst into tears. Only Alexander, age 3 and raised in Zimbabwe in Africa, allowed the bunny to pick him up. But as someone figured out, "Alexander is accustomed to big animals."

Once the egg hunt was on, the tears were gradually forgotten. And as it was a warm Easter the bunny soon melted away, reappearing as Albert and Edith's "Cap-Cap" serving punch to the parents while the children ate raspberry jam sandwiches shaped like sheep, made from our old cookie cutter.

Now what I must remember for this year is that an Easter Bunny is never six feet tall unless he's Jimmy Stewart with an imaginary friend named Harvey. ■

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KEEP AN EYE ON



NOT TO BE MISSED
At last, women artists have a showcase of their own—The National Museum of Women in the Arts, opening April 10 in Washington, DC, with "American Women Artists, 1830-1930" (to June 14). Some of the artists' names like Peale and Eakins will be familiar because we know their fathers or husbands' works; others like Marie Danforth Page (her "Portrait of Henry," left) will be a surprise. Catalog, $25. • The San Francisco Landscape Garden Show runs April 8 to 12. • "Supreme Instants: The Photographs of Edward Weston" is on view to May 3 at the Seattle Art Museum; catalog (Little, Brown & Co.), $25.

NOVEL GOTHIC
Swags, bows, Gothic arches and other painterly decorative touches are now simple to execute, thanks to the innovative new stencils by Jocasta Innes, author of two how-to bibles, *Paint Magic* (Pantheon) and *Decorating with Paint* (Crown). She's developed a three-stencil overlay system to create shading and dimension, as illustrated by these seven-inch-high Gothic arches *(above)*, $54 a set. All six of her designs, which include cherubs, key borders and rope twists, are available from Ad Lib, 517 E. Paces Ferry Rd. NE, Atlanta, GA 30305; write for free brochure.



GOOD BUYS
Citations to the new Shaker-inspired furniture at Workbench. The cherry cabinet *(right)* is 30 inches high and $350; the table, $225. Note the new textured wallpaper from Norton Blumenthal, Inc., and ceramics by Barbara Eigen. • New from Céramique François: glass tiles in 32 colors to add a unique luminosity to walls. • Rich weaves from Turkey, florals from India and other fabrics from The Textile Museum in Washington, DC, have been reproduced by Lee Jofa, Inc. The fabrics star in the museum shop's catalog ($2) and in a special exhibit this month. • Savannah, Ga., is the latest design influence in New York, due to Lord & Taylor's spring promotion featuring crafts, Regency room settings and a special garden shop.►

ELIZABETH HATHON

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ABOUT CRAFTS



ELIZABETH HATHON

SHOPPING AROUND Every state has its notable outlets for artisans' work. Here's an abbreviated list of our choice resources *(for more see page 153)*: • **Piedmont Craftsmen, Inc.,** 411 N. Cherry St., Winston-Salem, NC 27101. Look for Nancy Albertson's paper constructions (below, one of her "Hidden Agenda Series")



and an architectural exhibit, "The Measure of All Things: Man and Design." • For unusual contemporary folk art and art furniture, don't miss **The Hissing Goose Gallery,** 620 Sun Valley Rd., Ketchum, ID 83340. • For Southern crafts, visit **The Centershop** at the Southeastern Center for Contemporary Art, 750 Marguerite Dr., Winston-Salem, NC 27106. • From April 2 to 26 the **Traver Sutton Gallery** (2219 Fourth Ave., Seattle, WA 98121) features sculpture, glass and fiber art. • Nine East Coast glassblowers star in April at **Signature's** two galleries: Stevens St., Hyannis, MA 02601; North St., Boston, MA 02109. • For ceramics and glass, visit the **Craft & Folk Art Museum** shop, 5814 Wilshire Blvd., Los Angeles, CA 90036. • The best in contemporary glass is showcased at **Heller Gallery,** 71 Greene St., NYC 10012. • **Pritam & Eames** (29 Race Lane, East Hampton, NY 11937) spotlights the finest in handcrafted furniture. • Look for Japanese-inspired ceramics this month at **Martha Schneider Gallery,** 2055 Green Bay Rd., Highland Park, IL 60035. • Paper, baskets, glass and ceramics with ethnic imagery are at the **Elaine Potter Gallery,** 336 Hayes St., San Francisco, CA 94102. • Figurative clay works and Peter Shire's sculptures are on view at **The Hand and the Spirit,** 4222 North Marshall Way, Scottsdale, AZ 85251.

THE LATEST WORDS on the subject of crafts come from personalities whose credentials would make art books in themselves. Jack Lenor Larsen's *Interlacing: The Elemental Fabric* explores a craft he knows intimately through his own textile design, teaching and world travels. With collaborator Betty Freudenheim—art historian and weaver—he covers "all fabric constructions in which each element passes over and under elements that cross its path." The American Craft Museum's current New York show (April 11 to July 17) is inspired by the book (Kodansha International, $60). • Coincidentally, another important new book, *Chihuly Glass* (Foremost Lithograph Co., $50), illustrates the artistry of a trained weaver. Dale Chihuly began improvising with brittle glass threads, thus forming a commitment to a "material most foreign to fiber." However, his organic glass forms evoke sensuous weavings; his "families" of vessels suggest nested baskets as well as biological creatures. See Chihuly's one-man show March 27 to April 30 at Snyderman Gallery, 317 South St., Philadelphia, PA 19147.

BEST OF SHOWS **American Craft Expo,** April 10 to 12, is Minneapolis/St. Paul's first major crafts fair. Don't miss coordinating events at museums and galleries across the cities. • The venerable **Washington Craft Show,** April 24 to 26, brings us artists such as Thomas Svec (his chair, left) and a full-day seminar on wearable art. • Debuting this year with the crème de la crème of crafts talent is the **American Crafts** show at NYC's Park Avenue Armory, May 1 to 3. Look for a special exhibit of works by Dale Chihuly, Wendell Castle and other museum-quality artists.►



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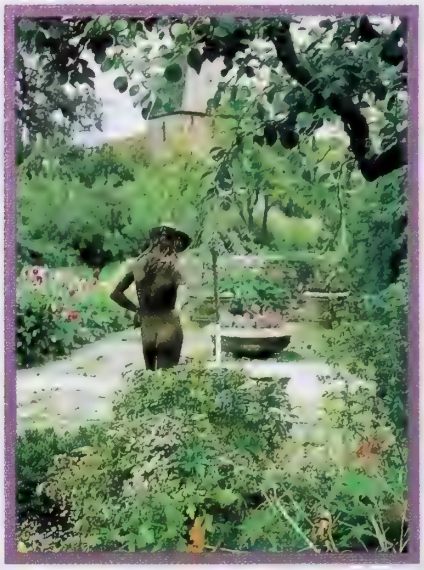
PEOPLE



ANN G. WILSON

PLYING HER CRAFT

When in Baltimore, head for the Meredith Gallery, owned by Mandy Lippman *(above)* and her mother, Judith. Their historic town house holds a treasury of contemporary fine arts. Included are Hartung/Mason's "Chair" of rosewood and cherry (next to Ms. Lippman); hand-blown and painted glass vases by Anthony Corradetti; "Above and Beyond," Louise W. Greene's woven wool tapestry (placed over the mantel). A unique retail concept, the residential-looking Meredith Gallery has monthly exhibits to highlight trends in the applied arts, from crafts to architecture, plus a second-floor poster gallery. This month: art furniture by Hartung/Mason.
805 N. Charles St., Baltimore, MD 21201.



MARGARET PARKE

SIR PETER'S PRINCIPLES

One of the most versatile talents in gardening today is Sir Peter Shepheard, the man behind the restoration of the romantic cottage garden *(left)* at Charleston Farmhouse in Sussex, England (for details see page 117).
This spring, look for the first flowering of his garden at Colonial Williamsburg. His design for the Lila Acheson Wallace Garden is classical in spirit with symmetrical beds of perennials framing a water-lily-filled pool. "I rather like the old classical gardens with their geometric framework and plants that droop over the sides and soften the lines," says Sir Peter, who adds that his inspiration comes from Gertrude Jekyll, "still the best writer on gardening." His next project: a garden for Glimmerglass Opera, Inc., in Cooperstown, NY. An added reason to visit his Williamsburg garden: the April 5 to 8 symposium on "The Gardener's Year."

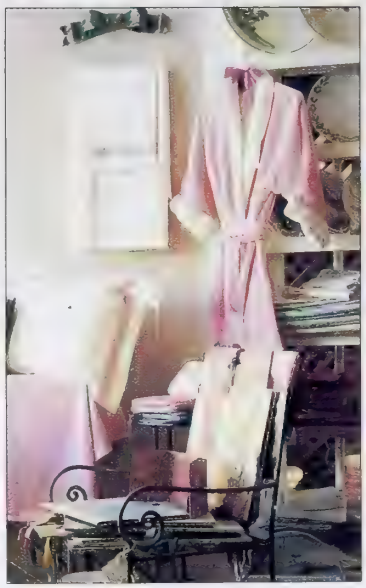


DENNIS WHITEHEAD



A KING'S LUXURIES

Sue Fisher King, proprietress of the San Francisco shop that bears her name, has a keen eye for round-the-clock luxury. "There's nothing more wonderful than sleeping on incredible sheets," she says, her reason for stocking fine Italian cotton and damask sheets specially made for her by the mills that service Frette Linens and Pratesi. In terms of tableware, she emphasizes artists' wares. "Plates with color and character are such a joy to live with," she says. A third luxury she appreciates is outdoor living, so it's no surprise that her shop's garden *(left)* is brimming with English wire chairs and Italian terra-cotta planters. Sue Fisher King, 3075 Sacramento St., San Francisco, CA 94115. ■



Editor CAROL COOPER GAREY *Coordinator* CLAIRE WHITCOMB

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THOSE PERIOD PICTURE FRAMES GATHERING DUST IN YOUR ATTIC MAY HAVE ENORMOUS VALUE AS "THE NEXT COLLECTIBLE"

The two interconnected rooms have high ceilings, white painted walls and almost no furniture. On the walls, burnished by overhead lights and sun pouring through the windows, hang nearly 200 antique gilded picture frames. Many of them are empty—placed beside, inside or above one another—but most surround mirrors that reflect the rooms' golden glow. It's a special setting, and it defines the special vision of Eli Wilner, a 31-year-old Manhattan collector and gallery owner who has made a success of buying and selling the objects that he loves most: antique carved-wood picture frames.



Dealer-collector Eli Wilner is surrounded by some of the frames within frames on display in his New York City gallery.

"I got interested in them because of my great-uncle, an art collector," Mr. Wilner explains. "He'd buy paintings in Europe and bring them home in these gorgeous frames. Subliminally, at least, I think I've been aware of picture frames all my life."

After college and graduate school, Mr. Wilner went to work for a top painting conservator, then ultimately took over the framing department of a gallery specializing in 19th-century art. He soon realized that galleries had little regard for period frames, most of which were tossed out routinely, so Mr. Wilner began acquiring them. Word got out, and art dealers began calling to offer him old frames, which he grabbed up readily. Later, many of the same dealers were offering to buy these frames, objects Mr. Wilner had done nothing to other than salvage and store.

"That," he recalls, "is when I decided to start my own business." Three years later, in the comfortable Eli Wilner & Co., Inc., gallery on York Ave., the young entrepreneur sells his shining examples to museums and an ever-widening circle of collectors. But mostly he enjoys finding and acquiring frames for his own satisfaction.

"My focus is the 19th century, though I've owned wood frames made as long ago as 1780 and as recently as 1930," he says. Mr. Wilner has developed a network of dealers around the country who alert him to important purchases, but he has made major discoveries himself—in people's closets and attics. "As tastes changed after the 1920s and '30s, many homeowners stopped wanting ornate frames on their walls. Today, people are finding period frames stashed away in their grandparents' homes, but have no idea what the objects are worth or what to do with them."

What does Mr. Wilner do with them? "I use them with mirrors. That was inspiration, in a way—a lot of people didn't think it was possible. I tell clients who buy from me, 'If you have wonderful frames, put mirrors in them, hang them up and just enjoy them.' "

Clearly, the quality of the carved surfaces and of the gilding are what interests him. "In my home," he says, "I treat frames as art—they're hanging sculpture." He puts mirrors in some; he hangs others empty against papered, fabric-covered or painted walls (even white). Of course it's possible to use an antique frame as it was intended—to surround a painting, drawing or print. "But this means you have to find art that matches the frame," he cautions. "And then you have to make sure the gilding is not too yellow, too orange or too blue for the picture.

"Not long ago, I attended a show of 17th-century frames in Holland, and late last year The Art Institute of Chicago mounted a show of frames made between 1300 and 1900—*just the frames.*" Showing off some of his own favorites, Mr. Wilner indicates that the most valuable among them are signed on the back and dated—a practice begun around 1900 but later discontinued. He singles out one marked with an M followed by 1908: "The frame maker was Hermann Dudley Murphy; I could sell this frame for $4,500. An unsigned frame of similar beauty and gilding quality would go for $2,000 less."

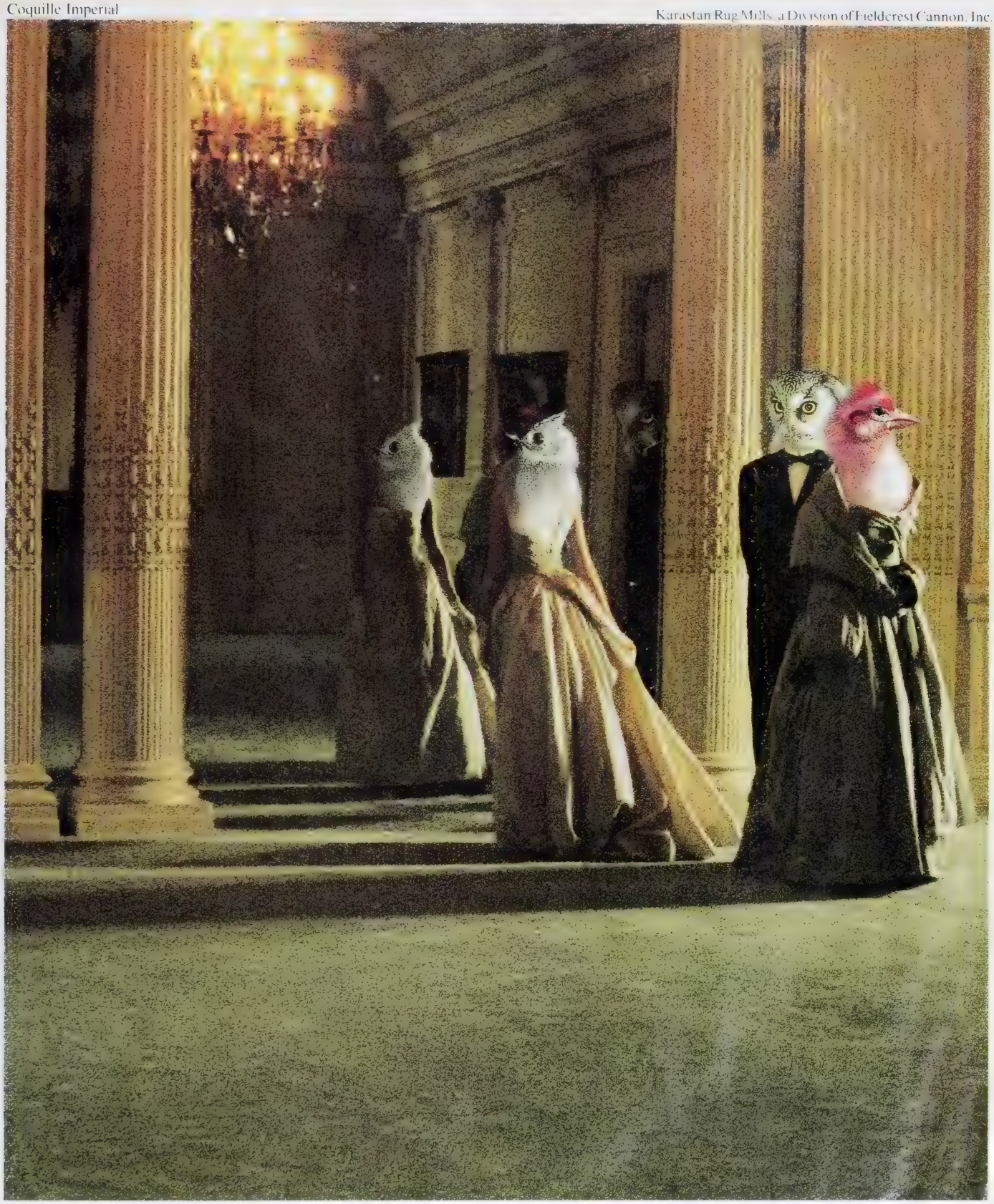
Murphy, Thulin, Prendergast, Matthews—these are a few of the great names in American frame making. Their gilded work in good condition is extremely rare, thus worth thousands today. Less pricey are plain, ungilded wood frames. Because they are more abundant, their cost would be a quarter to a third that of gilded work. Of far less value to collectors are frames whose gilding has been removed.

(Continued on page 32)

GEORGE BENNETT

Coquille Imperial

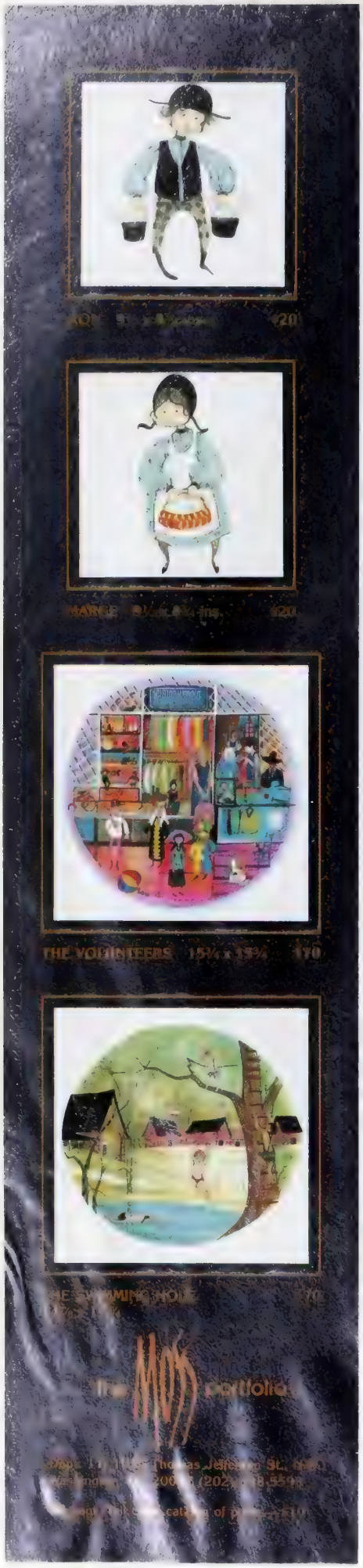
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Karastan



ANTIQUES

Continued from page 30

"I don't recommend buying frames that have been stripped or need complete restoration," warns Mr. Wilner. "But if you find one you like that has little wear spots, chipped areas or missing segments, it can be restored by any good furniture restorer who's worked with gilding. When you shop for a restorer, look kindly on the man who wants to do as little as possible. Walk away from someone who wants to strip and regild your frame immediately. Stripping makes a frame worthless."

If you know a reliable frame restorer, you'll find it's possible to have an antique frame cut down to fit a particular painting—or even expanded, though that can be tricky. A bargain frame may not lose value if it's altered, but never tamper with one that is signed and dated. Like a painting or piece of sculpture, it's a one-of-a-kind object—more significant, even, than a numbered print that is part of an edition.

For Eli Wilner, frames are decorative elements. "I enjoy them used like molding," he says, "with many small frames clustered inside them. I like big frames that really define spaces, but I'm also partial to miniatures. Good ones may turn up at antiques shows and flea markets for as little as $50 or $100. You can hang them in groups or lean them on tiny easels in arrangements on open shelves or inside glass cabinets. And miniatures are wonderful for displaying photographs."

Other possibilities: Hang miniature framed mirrors inside closet doors in the entry hall or on a wall in the bathroom. "Dryness is a greater enemy of old wood than dampness," Mr. Wilner believes. "A framed mirror will do nicely in a bathroom if you don't put it right beside the shower."

When you find an antique frame you like, take a close look at the back. Signed, dated examples are rare; you can estimate the age of most frames simply by examining the wood and the hardware. Look at the way joins are made; you'll know if the frame has been repaired or restored. Check for cuts; usually they were made in the middle of frame elements, not in the corners, because of the ornamentation.

The front of even the grimiest frame will give you a fair idea of the quality of the gilding, thus the value of the frame. "What I find most effective," says this collector, "is using a fingernail. Put the tip of your nail against the frame surface. If your nail is reflected, you can conclude that the gilding is of high-quality gold. The deeper or brighter the reflection, the more gold there is." If you get no reflection at all, try removing a tiny spot of grime with a corner of your handkerchief to see if the surface can be cleaned.

"If you decide the frame can be cleaned but there is still no reflection, you may be looking at a painted rather than a gilded surface," Mr. Wilner suggests. "Buy the frame if you like it, but I wouldn't recommend investing a lot of money in it. Sometimes paint can be removed without harming the frame surface, but paint and gilding tend to fuse. Removing the paint will very likely strip the frame."

When you get your frame home, carefully remove its hardware. "I don't know why," says Mr. Wilner, "but the moment you take the screw eyes and hanging wire off, the frame becomes an aesthetic rather than a utilitarian object." Your next job is cleaning it. Eli Wilner recommends using L.O.C., a nontoxic substance made by the Amway Corp. and available countrywide (check your phone book for an Amway listing). Clean with a cotton swab rather than a cloth, to avoid rubbing off gilding.

"Test a tiny section of frame with the L.O.C.—on a side that doesn't show—to see that you're not removing too much of the patina. Be as careful as you would with any work of art. Clean one section at a time; make sure you're not going too deep."

When your frame is clean, test its beauty by hanging it on a blank wall. Put in a nail to support the rabbit (that part of the frame where the mirror or picture sits). Now step back and look. The appeal of the frame will be far greater than when it was lying on your worktable. But if you have no ideal spot to display the frame permanently, it can be stored.

"The safest way to store old frames is by having a rack built," says Mr. Wilner. "Staple old carpet scraps on the bottom of rack and separate your frames with cardboard." Mr. Wilner's frame racks resemble record-album storage on a grand scale. He doesn't favor stacking and warns against leaning gilded frames against plaster walls. Attics and basements tend to be too dry and too damp, respectively, for frame storage. If you can't hang your prize on a wall, keep it in a closet.

Finding period frames is a challenge; they are rarely on display—dealers can't imagine anyone wanting just a frame. With luck you might find one for $20 that may be worth $2,000 someday—but, according to Eli Wilner, only in America: "In Europe, dealers have caught on, and frame auctions take place frequently. Here, antique frames are still a new idea—the next collectible."■ —MERVYN KAUFMAN

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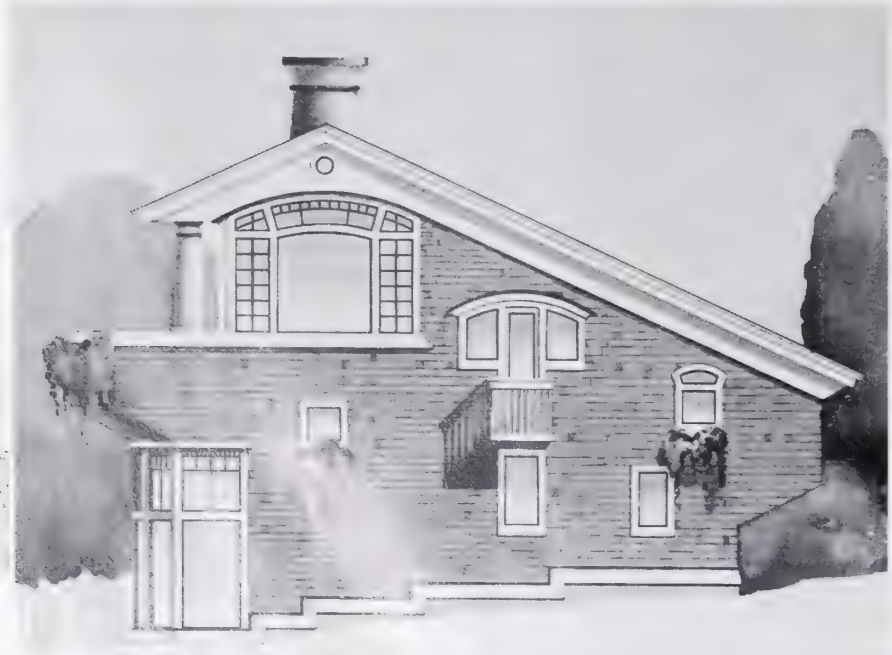
BEST SMALL HOUSE RUNNERS-UP

How small is small? All of this year's entries are lessons in artful illusion that pack an enormous amount of architectural innovation into 1,500 square feet.

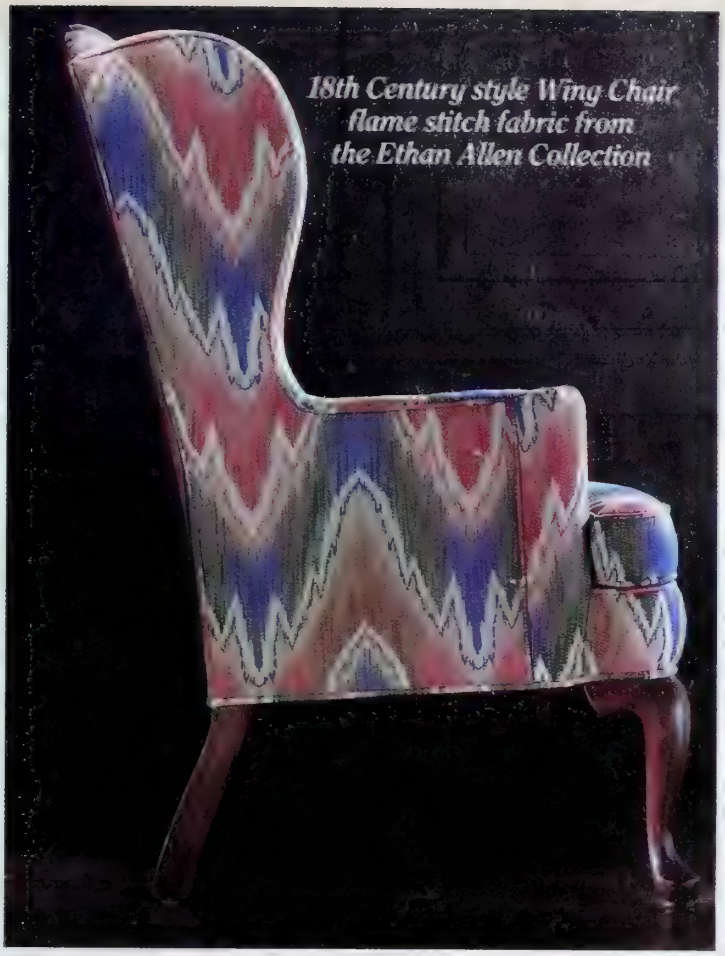
Heather Wilson Cass and Patrick Pinnell of Washington, DC, have created a "small novel of manners" in what they feel is a prototype plan for the way people live today: simply and informally. Using a variation on the four-square plan of early American architecture, they've done away with space-wasting passageways and halls, achieving a more informal yet more efficient use of space.



CASS & PINNELL



To Duo Dickinson of Branford, Conn., the small house is the image of the future: high-style design on a limited budget. His whimsical "tugboat" design houses a variety of eclectic spatial arrangements: bedrooms on three levels that seem to march up in space; an almost entirely open first floor divided into "areas" rather than rooms; and a myriad of dramatically different light sources.►





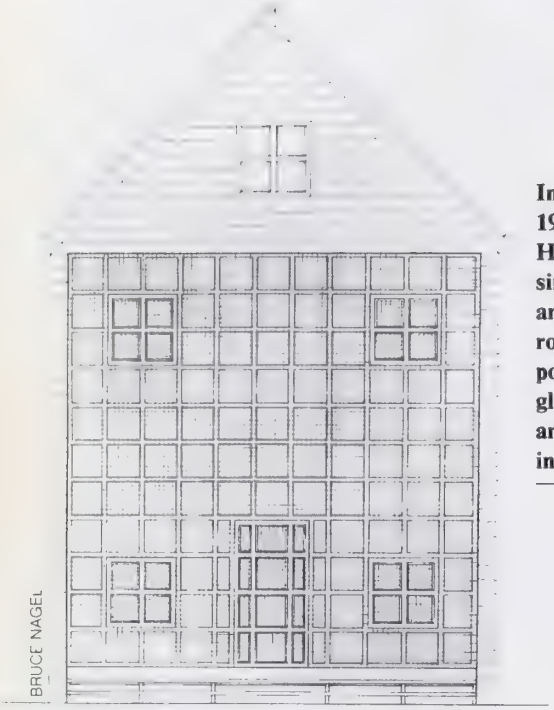




GOOD TASTE IS GOOD TASTE EVERYWHERE

Continued from page 34

Vision and versatility have created an abundance of architectural details that make a small house "live" big



BRUCE NAGEL

Inspired by the kit houses of the early 1900s, Bruce D. Nagel of East Hampton, NY, designed a deceptively simple form to contain an innovative and fluid arrangement of sun-splashed rooms. Light is the element here, pouring in through an entire wall of glass bricks in the living room and through the glass-block skylight in the library.



MORPHOSIS

Thom Mayne of Morphosis in Los Angeles has filled his house with "generic" rooms, spaces not isolated or limited by a specific function. To add spice and character, he implements a combination of invented forms and salvaged architectural details he's dubbed "dead tech."

The challenge of our third annual Best Small House competition, co-sponsored by the American Wood Council, is to achieve architectural distinction in only 1,500 square feet. Our program contains a plethora of requirements, so the house concedes nothing to its compact size: We've asked for three bedrooms, two baths plus a powder room, a multipurpose "bonus" room—such as a library/guest room or a family/media room—and the major building material, of course, must be wood. The competition has evolved in response to national trends: higher costs of building materials and land, and smaller families. The solution: houses that while small in size are not lacking in style. The entries, shown here and on page 34, are all winners in their own right and full of space-saving ideas that can actually translate into any size home.■



DEBORAH BERKE

"This small house is definitively in the American tradition, evoking memories of what home is supposed to be," says Deborah Berke of Washington, DC. She uses two simple, interlocking shapes to define the house, creating an exciting library-loft within that overlooks the living room.■

THE WINNING "BEST SMALL HOUSE '87" IS SHOWN AND DESCRIBED ON PAGES 70 TO 79

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TRAVEL

HUNDREDS OF ROMANTIC GARDENS IN ENGLAND—MANY OF THEM PRIVATELY OWNED—ARE OPEN TO VISITORS EVERY SPRING AND SUMMER

By MARGARET PARKE

In recent years Americans have lost their hearts to English gardens. And while we may admire the sweeping landscapes of Capability Brown and the collections of alpines and rare plants for which the English are so famous, it is the lush flower beds and perennial borders we most long to reproduce in our own backyards. We fall in love with the tousled beds of foxgloves, hollyhocks, primroses, lupines and Michaelmas daisies in cottage gardens. We covet the borders laid out by Gertrude Jekyll, the great English garden designer, with their airy drifts of blossoms in shaded tints that cover every color in the spectrum. We are discovering silver-leaved plants—long the mainstay of many English flower beds.



At Nymans in West Sussex, one of 100 plus gardens owned by England's National Trust, a colorful mixed border with late-blooming shrubs flourishes in a secluded walled garden.

MARGARET PARKE

And when we go to England we want to see them all! But how to choose? There are so many gardens to visit that a traveler with limited time can easily become overwhelmed. The National Trust alone owns and operates more than 100 important historic gardens, and The National Gardens Scheme lists almost 2,000 privately owned gardens that are open to the public. (These privately owned places are open on a more limited basis than the National Trust properties, but generally have at least two visiting days a week during blooming season.) I chose to visit gardens in southern England, where, because the climate is benign, there are more gardens than farther north—and many of them are clustered close to each other. The gardens described here are confined to three general areas, and all can be visited leisurely within a two-week span. A good base for the first group is London, for the second group, Taunton or Yeovil, and for the third, Rye, Royal Tunbridge Wells or Maidstone.

LONDON AND VICINITY

Almost any guidebook will list tours or give directions to horticultural highlights very near London, such as the Royal Botanic Gardens at Kew, Wisley, Savill, Wakehurst Place and Hampton Court, but off the beaten track is the **Chelsea Physic Garden.** Founded in 1673 as an apothecary garden for experimenting with medicinal plants, the garden stands behind old brick walls near the Thames. Here on four acres, where time seems to stand still, one can get to know the "wild" parents of many ornamental plants. Many plants are labeled and arranged in rectangular beds in botanical order to show different species—5,000 of them. England's largest olive tree grows here, and a lovely *Koelreuteria paniculata,* the tree depicted on willow pattern china. The garden is still used for research in the plant sciences. [The gate to the garden is Swan Walk, off Chelsea Embankment near the site of the annual Chelsea Flower Show. The garden is open every Wednesday and Sunday, 2 to 5 P.M.; (01) 352 5646.]

South of London are the National Trust gardens of Nymans, in West Sussex four and one half miles south of Crawley, and Polesden Lacey, near Dorking in Surrey. Both are laid out in the grand manner with parklike lawns and gardens accented by Italian loggias, pergolas, fountains, gazebos and other architectural features. The gardens have lawns, woodlands, formal allées such as "lime" walks ("linden" to Americans), breathtaking rose gardens, sunken gardens, enclosed gardens with many informal beds and—best of all—superb mixed borders.

Although both properties have roots deep in English history (Polesden Lacey was the home of playwright Richard Sheridan from 1797 to 1816), the gardens were developed primarily during the early part of this century. Each garden covers 30 acres and is labor intensive. In grander times, for example, when Polesden Lacey was the private home of Capt. and Mrs. Ronald Greville, 38 gardeners mowed, raked, clipped and weeded. Today the staff numbers five with "mechanical aids." Yet in the hands of the Trust both gardens have retained much of the luxurious mood that is associated with English country house society before World War II.

Nymans, which is noted for the many rare conifers, shrubs and other plants gathered almost 100 years ago when Ludwig Messel bought the property, is now directed by his daughter Anne, Countess of Rosse, for the National Trust. The summer

(Continued on page 44)



Ornaments shown smaller than actual size.

Based on classic works by

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TRAVEL: ENGLISH GARDENS

Continued from page 39

border was laid out in 1895 with the help of Gertrude Jekyll and William Robinson in the secluded Wall Garden. (Originally the house was quite nearby, but it burned in 1947.) On this huge estate the walled garden seems especially intimate, almost homey. To extend the period of color the summer border was planted with many shrubs that bloom in late August and September, among them *Aesculus parviflora* (buckeye) and buddleias. Against this shrubby backdrop are a multitude of perennials and annuals in dazzling colors and intoxicating scents which awaken one's envy. They can only be hinted at here: heliotrope, phlox, nicotiana, cosmos, petunias, dahlias, campanulas, veronica, salvia, hardy geraniums, potentilla, delphiniums, several achillea (yellow and white), sedums, monardas, heuchera, coreopsis, agapanthus, rudbeckia, asters and chrysanthemum. [Nymans is open April to November, except Monday and Friday; Handcross (0444) 400 321.]

The long border at **Polesden Lacey** runs the length of the wall outside an enclosed garden (which itself contains many smaller informal gardens with beds devoted to lavender, iris and old roses). Gray-foliaged santolinas, artemisias, nepetas and stachys add sparkle to old-fashioned flowers in this stunning border. [Polesden Lacey is open daily from 11 A.M. to sunset; Bookham (31) 58203.]

At **Vann**, in Surrey near Godalming, a thoroughly captivating five-acre garden has been gradually restored by family labor (namely the husband-and-wife team) to the mix of formality and informality it had before World War I. The emphasis is on informality, particularly in the charming "old garden" which fits snugly into the angle formed where the house is joined to a converted barn and to cart sheds. Delightfully unrestrained plantings soften the rectangular beds and tall clipped yews. Self-sown forget-me-nots tumble out from under hybrid tea roses and old roses (Rosa Mundi, Belle de Crecy and Mme. Hardy). Fuchsias are allowed to grow up through hybrid tea roses for prolonged bloom through autumn. Assorted shrubs, hellebores, alliums, evening primrose and other herbaceous plants and flowering bulbs take up every inch of available space.

The rest of the garden has some half-dozen areas of distinct interest, including a streamside planting originally planned by Gertrude Jekyll in 1911. This garden is an

(Continued on page 46)



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TRAVEL:
ENGLISH GARDENS

Continued from page 44

example of her masterful skill at blending gardens into the surrounding wild landscape. Many of the plants now naturalized along the banks were supplied by Miss Jekyll herself. [Open under The National Gardens Scheme, other times by appointment. Peak time is April through June; (042 879) 3413.]

SOMERSET, DORSET AND HAMPSHIRE

About 40 miles south of Bath, near Yeovil, the National Trust's outstanding garden at **Tintinhull House** is now managed by garden author Penelope Hobhouse and her husband, Dr. John Malins. Within barely an acre are half-a-dozen garden rooms, each devoted to a particular plant theme or color.

Two flower borders in the pool garden show the influence of Miss Jekyll's color theories (of which Ms. Hobhouse has written in her books). The east border holds flowers in soft pinks, mauves, lavenders and blues massed in varying tints of the same color with gray and white used as unifying elements. The west border on the opposite side of the pool is planned around the colors in the hot spectrum—yellow, orange, sharp red—with an extravagant group of red-hot pokers.

The garden is rich in ideas that can be copied for other small gardens, not only for plantings but for the clever use of pots and architectural features. Hedges of lavender, espaliered fruit trees and a stone trough embellish a kitchen garden at the far end of the property. (Open April to October, Wednesday, Thursday and Saturday afternoons.)

The making of the garden at **East Lambrook Manor** by the late Margery Fish has been detailed in her books, particularly in *We Made a Garden*. Mrs. Fish died in 1969, but the garden (on a side street in South Petherton, Somerset) remains as living proof of her love for informal gardening. There are plenty of intriguing ground covers, a medley of perennials, annuals and gold-, silver-, and variegated-leaved plants. The primulas, snowdrops, hardy geraniums and hellebores that Mrs. Fish doted on (it is said she possessed the largest collection of hellebores in Europe) are being restored to the ditch garden.

The garden has suffered some neglect over the years, and changed hands as of August 1985. Mr. and Mrs. Andrew Norton, the new owners, are restoring the important plant combinations that Mrs. Fish wrote about. [Open daily all year, 9 A.M. to 5 P.M.; Petherton (0460) 40328.]

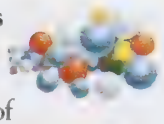
Of the 200-plus gardens designed by Gertrude Jekyll, only a few remain, and in most cases small gardening staffs have made it necessary to simplify the original designs. A few miles north of Taunton in Somerset, the Jekyll garden at **Hestercombe** has been exceptionally restored according to the original garden plans (although annuals are no longer used in the garden to reduce maintenance costs). The property is now owned by Somerset County Council, and the manor house serves as headquarters for the Somerset Fire Brigade, which began its laudable restoration of the garden in 1973.

From the Grey Walk on a high terrace in front of the house you can look across a sunken plat, divided by wide grassy diagonal paths and shimmering with peonies, roses and delphiniums in beds edged with bergenia. A pergola on the far side frames views of the countryside. There are terraces and fountains with beds of white and orange lilies, campanulas, saxi-

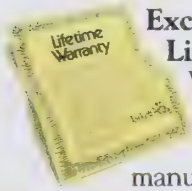
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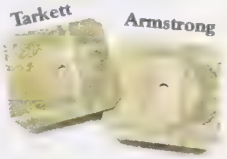
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HOUSE BEAUTIFUL
APRIL 1987

COLOR

It's the decorating ace up your sleeve. Color can reshape an attic bedroom, brighten a shady living room, make an ordinary kitchen sing. It can create illusions of grandeur or mask deficiencies. To see what color can do for you, read on!



PLATE: ELIZABETH WATT ROOM: PETER MARGONELLI ENAMELED WOOD PLATTER BY MARI RENWICK

In a single stroke, color unifies the odd angles of this guest room at designer John Saladino's country home. The periwinkle blue of the subtle stripe used to upholster the walls and ceiling takes on different hues as the light changes. ►



Dare to show *your color flair in accents—a dazzling zigzag porcelain plate* (left) *from Civilisation or a hot pink chair* (below). *"Most people think of pillows when it comes to accent colors," says Bruce Bierman, the designer who lacquered four of these curved chairs in a color he calls "Pepto Bismol pink" and set them around a glass, column-based dining table. "Painting a wood chair a wild color is a great way to show your personality," he says.*



If you want to develop your color courage, I always recommend three areas to begin," says John Saladino, designer of the guest room on the previous page. A corridor, he says, is great for experimenting because it's a place you walk through and don't live in. So too is a closet that can be a delight to open if it's painted a surprising color. Finally, a guest room is a place to try out a favorite color, such as the periwinkle blue he used at his country house. He wanted to saturate the room with color so "it would feel like waking up in a field of heather." Bare walls and windows play up the room's peaceful quality. A chair slipcovered in an iridescent silk/cotton adds a shimmering dimension to the room. ►



Play up shapes

with color. A blush of pastels is used to highlight the free-form Italian sofas that dramatically soften the starkness of this white-tiled room. "I used color to make each object stand out," says Stewart Skolnick, who designed the room for the Fox Meadow Designer Showcase ®. Yellow sets off the Frank Gehry sculpture, topped with an illuminated fish; red and blue accent the vintage '50s curtains; black adds impact to the rolling TV stand. On the mantel (left) *Mr. Skolnick lined up Jim Makins' ceramics "to draw attention to the negative spaces in between them."*







Let the sun shine

even in a dark room with yellow and white, the tools designer Geoffrey Bradfield of Jay Spectre Inc. used to brighten this gardener's cottage. He began by whitewashing the walls, bleaching the floors, slipcovering a Victorian chaise and then setting the room adance with six different yellow and white patterns. Interestingly, the room reads as yellow, but it's mostly white. "Everyone loves yellow—but usually in someone else's house," says Mr. Bradfield. His trick to evoke the beaches at Deauville: cabana-shaped wooden cupboards that hold a bar and TV. Chintz on sofa, Clarence House. Sunflower pillow, Florian Papp, Inc.►





Indulge *in the richest jewel green for your walls—and balance it with royal red accents and lots of creamy white. The combination creates the ambience of candlelight—even in daytime, says Kevin Mayo of Mayo-DeLucci Interiors, who designed this room for the Mansions and Millionaires Long Island Showhouse.*

The fearless use *of red gives a feminine, lacy bedroom unexpected drama. "Red is a wonderful neutral. Everything goes with it," says Ina Hoover, who created the bedroom for the Charleston Symphony Orchestra League showhouse.*





Painting a room an exciting color doesn't cost any more than painting it a drab color," says designer Ina Hoover, who dared to use red in the bedroom below. But if you're contemplating using an unexpected hue, how do you know that it will work in your rooms?

"I always tell my clients never to choose a paint color in the fluorescent light of a store, but to walk the chip outside," says designer John Saladino. He also advises buying a pint of paint and brushing it on a corner of your room. "In a corner, the light bounces off both walls and you can judge the intensity of the shade," he says. Often the color that looks best will be two or three tones lighter than the chip you're first drawn to. "When you surround yourself with color in a room, it's usually stronger than you expect," he says.

Designer Alexandra Stoddard, who transformed her kitchen *(above)*, advises her clients to really try on a color. "Instead of priming your walls or cabinets with white, use the blue you want for an undercoat," she says. That way, you can live with it for a day or two and adjust its hue if necessary. ►

Remodel a kitchen *with color. This tiny city kitchen* (above) *was a rich brown until designer Alexandra Stoddard woke up one day and decided she was tired of it. She mixed up a Brittany-blue high-gloss paint, tested it on her cabinets and then called in the painters. She also looked through the Yellow Pages for an appliance painter who sprayed her refrigerator, oven and dishwasher to match—all for $250.*

Experiment *with a racy color in a small space. Hot pink wakes up this dressing room* (opposite), *a vibrant link between bed and bath rooms. "Pink is especially flattering for a room where you're putting your makeup on," says Sally Altizer, who designed the room for the North Carolina Shakespeare Festival decorator showhouse in Winston-Salem, NC.*





Primary color *applied with a spare hand "can be more dramatic than the overall coloring of a space," says Mimi MacDougall of her loft overlooking New York's Central Park. She and architect Valerie J. Boom used color as a lightning-bolt accent—a dash of yellow on a chair, blue to highlight an industrial loft stair, black to silhouette a table, and yellow to outline the cushions on a leather sofa. "The space demanded a statement that was bold, sure and direct," says Ms. MacDougall. "Color was something we never agonized over at all."* ►



Humor *a passion for pastels by painting a chair or a table a mix of colors. Here this pink-legged desk is the design of Ettore Sottsass. Pressed and stained woods add unusual texture and color; at Furniture of the 20th Century.*







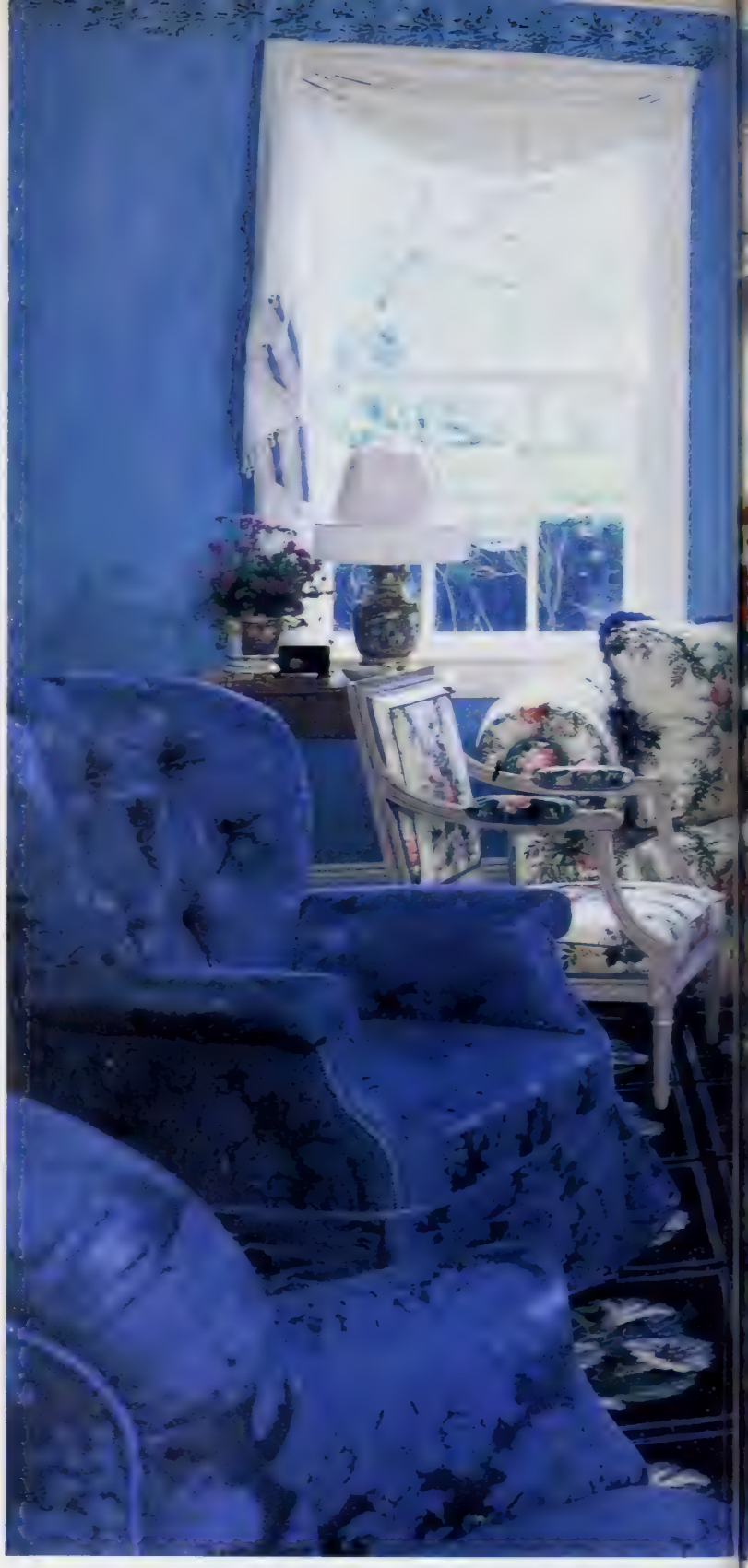
Like all of us, designer William Diamond is always on the lookout for color inspiration. Just before starting to decorate this house, which he worked on with partner Pauline Feldman and associate Anthony Baratta, "we all took a trip to Monticello," he recalls. "When we walked in we found a handsome green foyer. It led to a blue room and right there we knew we had our color scheme."

The flow of color from room to room was an important concern since this 1920s house had such open, well-proportioned spaces. Nonetheless, Mr. Diamond says, "we were a little scared of that green. It's absolutely an alive color—a little shocking, but perfect for a foyer."

In addition to color, Mr. Diamond borrowed other influences from Monticello, including the French furniture and the simple window treatment. His version of Thomas Jefferson's jabot is done in white silk, lined with blue stripes that peek out. Porcelains, Bardith Ltd. Stenciled border, Nancy A. Kintisch. Rose chintz, Cowtan & Tout, Inc. Painting over mantel, Hirschl & Adler Galleries Inc.■

Writer CLAIRE WHITCOMB





Announce *that yours is a very interesting house with a jolt of lively green that's an enticing prelude to the rooms beyond. Set it off with a black and white floorcloth and graceful Biedermeier furniture.*



Go all the way with blue. *Don't just use it for your walls, but back it up with chairs in bluer-than-blue damask. Add a dark rug for strength underfoot and lots of white accents. "I like to use the full range of light and dark in a room—a medium tone like blue* plus *black and white," says designer William Diamond. "It adds depth and strength."*

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A HUNDRED HAPPY SUMMERS

When a New England couple enlarged a corn mill they began a tradition of cherished family vacations

Last summer the owners of The Mill gave a party to celebrate the 100th anniversary of the house as well as the century it has been in their family. "The octagonal windmill part is much older," says one of the fifth-generation owners who is the unofficial family historian. "It was built around 1812 to grind corn, but it wasn't converted to a summer house until 1886 when my great-great-great aunt and uncle added on rooms and porches."

While the exterior retains the character of a windmill, the interior defies pigeonholing. Some rooms are predictably rustic, but the living room with its handsome fireplace and paneling (taken from an older house in Providence, RI) has all the dignity and formality of an 18th-century drawing room. And it was just this splendid diversity that provided the perfect setting for Ralph Lauren's Country Collection for spring 1987. "Showing this new collection in formal rooms as well as smaller cottage-like ones emphasizes its versatility," explains Anne Marie Rozelle, of the Ralph Lauren Home Collection. Twig bench, Courtyards.►

Right: **The 1886 additions to the old windmill show the influence of late-19th-century shingle-style architecture.** *Following pages:* **To emphasize handsome white-painted woodwork, paint walls with a light color that has character—like this fresh green.**









New wicker pieces adapted from antiques
plus fabrics softly colored to look old mix happily with
family treasures collected over many years ►



An octagonal bedroom reveals the rustic character of the original mill: small windows and dark woodwork



Above: **To give a fresh look to an iron bed, slipcover the headboard and foot. These in the octagonal room in the windmill were tailored to fit, but simpler ones could tie on with bows.** ***Left:*** **Curtain fabric in the pink bedroom is a lightweight version of the pattern on the wing chair. Pompon fringe edges curtains.**

Most summers we only manage to 'redo' one room. What with gardening, reshingling the roof and getting the stone walls repaired we have our hands full. Last year, somehow, we managed three rooms!"

The three rooms, which show off the wide decorating range of the new Ralph Lauren collection—fabrics, wallpaper, bedding, floorcoverings and furniture—are the somewhat formal living room, an eight-sided rustic room in the old windmill and a bedroom with sloping ceilings in the 1886 addition. Much of the new furniture, especially the wicker, as well as the new fabrics with their soft colors slip gently into rooms where family pieces have accumulated over the years. The rugs in the living room *(previous pages)* offer a good example. Both braided rugs—round and oval—are family pieces, but the new plaid rugs look much the same age. "The fabrics as well as the rugs in this collection were inspired by antique American patterns," says Anne Marie Rozelle. The cherry blossom print on the living room sofa comes from an old tablecloth; the fabric on chair and throw pillows was adapted from dish towels. Brass-bound pine trunk in living room, Ann-Morris Antiques, Inc.; plates on pie rack, Carol Leverett Interiors; kerosene lamp, Swedish Cottage Country Antiques; small wooden candlestick on mantel, R. Brooke, Ltd. In the pink and white bedroom *(opposite)* the curtain and wing chair material is reminiscent of crewelwork. The cottage furniture in this room, old but recently repainted, is from Barrack & Beckett. Antique quilt in the green bedroom *(above)* is from Judith and James Milne, Inc.►

Striped border highlights charming ceiling eccentricities



When we were growing up our great-aunt slept in the pink and white bedroom," says the family historian. "Of course, it wasn't pink and white then, but had dark woodwork like the other bedrooms." In fact, this bedroom might be the most surprising to earlier owners. Not only is the woodwork painted white, but the floor has been antiqued and then stenciled with diamond patterns of pink and yellow. "I think my aunt would have liked this," he continues. "She liked light colors and, of course, would love to see that we are taking such good care of the house."

The door beside the wicker love seat leads to one of the long, strangely shaped closets—built under the eaves of the sweeping low roofs—where the owners loved to play hide-and-seek as children. In fact, the whole room has an unusual shape. A room tucked under the eaves can be very romantic to sleep in, but can also present decorating difficulties. For instance, a striped wallpaper border outlines the twists and turns of the ceiling in a gentle way, but a more ornate border—garlands of ribbons or flowers, for example—might have looked chaotic. Another solution to an awkward space: the asymmetrical arrangement of prints and plates above the love seat. Prints hung symmetrically would have looked like a mistake. Iron and brass bed, The Wicker Garden; portrait of boy, John Rosselli, Ltd.; quilt, Sweet Nellie; plates on wall, Bardith Ltd.; plate prints, Yale R. Burge; runner on green table, Jean Hoffman-Jana Starr Antiques; green table, Limited Editions; mattress and springs, Kleinsleep; bedding, Ralph Lauren; painted floor by Cynthia Rosenbloom.■

Editors CAROLYN ENGLEFIELD
and KIRSTEN HARWOOD
Photographer MICHAEL SKOTT

Above: **To create a border of striped wallpaper simply cut a long strip from the edge of a roll.** ***Opposite:*** **Plates and prints make a pleasing wall composition—especially when the prints are colored engravings of antique plates.**

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BEST SMALL HOUSE '87

Three high-roofed pavilions are at the heart of our 1,500-square-foot design winner

Three pavilions, two garages, two chimneys, two porches, one linking deck—all add up to "a village atmosphere, a sense of community within one dwelling" that architect Walter Chatham envisioned for this 1,500-square-foot house. Winner of the design competition co-sponsored by House Beautiful and the American Wood Council, "Best Small House '87" stands on a three-quarter-acre corner lot in Blue Bell, Pa., creating "its own little neighborhood with enormous privacy even on a tiny site," says the architect.

Built to take advantage of wood's versatility and innovative space-stretching design, the house extends interior space with its window placement, abundant French doors, lightened wood surfaces and vaulted ceilings. One radical design element is the use of *two* one-car garages. "It's a way of adding volume and providing flexibility," says Mr. Chatham. "A single two-car garage with a proportionately tall roof would dwarf this house. Also, its only logical function would be to store cars. Here we have two structures—and many more possibilities: One or both units could be garages—or neither; the two units could be independent or linked to the house—or to each other. As they stand, the structures make the deck feel like an extension of interior space, helping shield the house from the street."►



Enhancing flexibility, the house has two main entrances: one on the street side *(above)* and one on the deck. Floor plan *(left)* mirrors the angle of the large photo *(right)*: three-bedroom house on the left, two garages on the right. The plan shows stairs leading to a basement, but the house could be built on just one level—and a laundry/mechanical room could replace the stairs.

BUILDER, TRUEBLOOD CONSTRUCTION CO.; WINDOWS, MARVIN WINDOWS; EXTERIOR/INTERIOR PAINT, PITTSBURGH PAINTS; PAINTER, PETER MERSCHER, LANDSCAPING, VF LAWN/LANDSCAPE; PORCH FURNITURE, CLAPPER'S/SMITH & HAWKEN; WEATHEREND DECK FURNITURE, IMAGINEERING, INC., BLINDS, BALI ®

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Living room wing has a fireplace at one end, kitchen at the other. Windows, French doors and skylights flood the space with light.

The furniture is deliberately over-scaled. "In a confined space it's better to use big pieces—but fewer of them," says interior designer Richard Lowell Neas. "Small pieces have a dollhouse look."►

TOM McAVERA

FURNITURE HERE AND THROUGHOUT, BAKER FURNITURE; FABRICS EXCEPT WHERE NOTED, BRUNSCHWIG & FILS; WINDOW AND DOOR SHADES, HUNTER DOUGLAS; SISAL CARPET AND KILIM RUG, STARK CARPET; LAMPS, PAUL M. JONES; BASKET, ART ASIA; ANTIQUES, JOHN ROSSELLI, LTD.; MOHAIR/SILK THROW, JAMES GOULD; ROOF WINDOWS, VELUX-AMERICA







Ceilings are designed to draw the eye upward, creating drama and a sense of greater space

With living spaces all on one level, "Best Small House '87" expands upward easily, adding volume to each room by making full use of cathedral ceilings to further the feeling of openness. The most dramatic space is the central hall *(opposite)*, an octagon from which the three bedrooms radiate. Architect Walter Chatham has used this space as a library, filling its walls with shelves and capping the space with a huge, sun-stealing skylight. "You could bring a chair in there and curl up with a good book," he says.

The dining room *(left)* is open to the living room and long hall, but separated visually from the living room by narrow, octagonal wood columns. Its level, coffered ceiling creates a sense of intimacy and an opportunity for built-in lighting. Designer Richard Neas has drawn from various Baker Furniture collections to create a sympathetic mix of English, French and Chinese pieces that work well together because of their scale and classic lines.



To complement the openness and the house's flow of spaces, Mr. Neas opted for minimalism—"a narrow range of colors, very spare window treatments and large-scale pieces that we chose with space economy in mind, not clutter," he says. Wood on floors and ceilings continues the recurring wood-use theme, enriching without overwhelming the overall design. The oak floors and exterior cedar siding were not so much painted as pickled—to lighten the effect. "White paint was brushed on, then wiped off," says Arnold Trueblood, the builder. "That way the wood tone and grain can show through clearly."

The galley kitchen is a functional, compact space that—like so much of the house—includes important amenities. The gray-blue surfaces of appliances in Thermador/Waste King's new Europa II Collection, all designed by Morison Cousins, have been matched by Wood-Mode's "Newport" cabinetry in a special paint tone, also on the wood panel fronting the Sub-Zero refrigerator/freezer. The countertop is new Formica® 2000X™ building product. ▶

In the dining room *(top)*, an Oriental-style round table expands and two more French-style chairs pull up, so the room seats six handily. In the kitchen *(above)*, every space works—even the corners. The sink is in the corner, and there are corner windows. "They're borrowed from early-20th-century architecture," Mr. Chatham points out. "A device that prevents shadows forming in corners, which would tend to shrink the space."

SINK FAUCET, KOHLER ACCESSORIES, WILLIAMS-SONOMA; DEAN & DELUCA
SKYLIGHT, TRUEBLOOD CONSTRUCTION CO.; TRIMLINE PHONE, AT&T





A bay window provides an extra dollop of usable space. You could fill it with a window seat or bring in an easy chair for reading. Mr. Neas chose to make it an intimate space; in it he placed a dressing table topped with a diminutive antique makeup mirror.

Though compact, the master bedroom has its own fireplace, bay window and bath with separate shower and whirlpool tub



Operable roof windows infuse the master suite with natural light and also point up the ceiling's slope. Bedroom and bath inhabit a single open space separated by a built-in closet *(see plan, page 70)*. In a monochromatic scheme as in this bath *(above)*, yellow makes a bold complement to the polished brass of the fittings.

Master bedroom and bath form a separate suite, each room open to the ceiling and flowing into the other. Sunlight pours into these spaces through roof windows, French doors and an inviting bay window that invests the bedroom with traditional coziness. This room has one of the two corner fireplaces (the other is in the living room). "Each fireplace is a 'presence,'" says Mr. Chatham, "one that provides warmth and light and also makes sure the corner is not a dark, limiting place."

The queen-size four-poster bed occupies a special niche that's mirrored, opening up the space and tripling the number of bedposts. Mr. Neas recalls choosing wallpaper in a paper-bag tone to "sound the right note of Oriental serenity that's amplified by the Chinese dressing table."

According to architect Chatham, the master bath "leaves no corner unturned," for the corner is just where he placed the shower—shown here *(above left)* just beyond the whirlpool tub. Though not large, the bath has space for a sleek double vanity designed and fabricated by Creative Concepts in Fine Furniture. Vanity surfaced in Wilsonart Solicor ® laminate, tile by Dal-Tile and bath cabinets by Broan • Nautilus are Kohler Color Coordinates complementing Kohler bath fixtures. ►

LEFT, BATH FIXTURES/FITTINGS: KOHLER. TOWELS: DUNDEE MILLS; ACCESSORIES: BERGDORF GOODMAN. SHOWER CURTAIN AND BORDER FABRIC: ZAJAC FABRICS. ROOF WINDOWS: VELUX-AMERICA. *RIGHT*, FURNITURE: BAKER FAR EAST COLLECTION. WALLPAPER: BRUNSCHWIG & FILS. CARPET: KARASTAN. FIREPLACE TOOLS AND ANDIRONS: WILLIAM H. JACKSON. CUSTOM MIRRORS: COTTMAN GLASS & MIRROR. SHEETS: WAMSUTTA. BOXSPRING AND MATTRESS: STEARNS & FOSTER. ORIENTAL TABLE: LIMITED EDITIONS. THROW: JAMES GOULD. LAMPS: PAUL M. JONES. SHADES: HUNTER DOUGLAS.





Two more bedrooms: one a cozy sitting room, the other a softly feminine preserve

Sunlight pouring in through roof windows spills patterns of light on the shiny, painted beaded-pine siding that lines the ceiling *(right)*. This bedroom exudes Victorian charm without being fussy or heavy. It's a very feminine room that's softened by peachy-pink tones and the lacy ironwork of a four-poster bed inspired by the design of a Victorian gate. The scale of the bed lends interest to the 16½-foot-high space without overwhelming it. One rose-patterned chintz was used throughout.

In this room and elsewhere, space-enhancing corner windows add design dimension as well as essential light. So do the French doors, which open to the deck linking the house to the two garages.

According to the builder, "Best Small House '87" was built at a cost of about $100 a square foot. "But," says Mr. Trueblood, "that estimate includes a full basement where we put the water heater and heating system." The individual cost of building this house will depend on its location and the amenities included.■

FLOWERED CHINTZ, COWTAN & TOUT, INC.; STRIPED LINENS, BROOK HILL LINENS; LAMP, R. BROOKE; SHEETS/SHAMS, BERGDORF GOODMAN

Richard Neas decided to treat the third bedroom *(above)* as a family sitting room—a place for conversation, relaxation and home entertainment. The armoire (not visible) on the right side holds a television set and VCR; the étagère on the far wall is for books and stereo.

Although the room is small, the designer has filled it with color and pattern. The fabric pattern he used on the love seat, curtains (with wooden tassel trim) and Roman shades is an adaptation of a 19th-century Indonesian design.

"I chose it because it's exotic, not flowery," says Mr. Neas. "It has an appealing contemporary look." To provide a neutral backdrop he chose sand-colored wallpaper in a subtle strié pattern. The French doors open onto the deck, where a bench and table await outdoor dining.

WALLPAPER/FABRICS, COWTAN & TOUT, INC.; ANSO V WORRY-FREE CARPET, KARASTAN; COVERED JAR, LIMITED EDITIONS

For a room decorated as a family retreat *(top)*, do as Mr. Neas did: Pick patterns and colors that reflect personal taste—here a mix of patterns and intense, rich colors. To make this a guest room, replace the love seat with a sofa bed.

To give solid-core doors the look of paneling, simply add raised panels with beveled edges. "What you see is the reverse of the traditional paneled door," says the architect, "a simple gesture that creates a sculptural feeling."





ALL PHOTOS: LIZ HIMMEL

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ANIMAL-PRINT ACCENTS

Graphic touches with verve! The hunt for decorating ideas begins here...

Animal prints were discovered long before they became the new rage in decorating. The Victorians created "Turkish corners" layered in exotic trinkets and animal skins. While our tastes are not quite as excessive today, the fascination for these jungle patterns is being revived without endangering the species. Employed as accents, the animal skin mimics lend a touch of the exotic to either traditional or contemporary rooms.

In this pavilion tent by Bilhuber Design are fabrics you probably won't find on safari. These fresh, unexpected colors suit today's decorating palette. From left to right: *Tanzania, a stylized tiger print from Rose Cumming, Ltd.; Congo, a leopard pattern from Quadrille. Floor pillows are covered in Flambeau from Clarence House. On the armchair cushion is Alligator from Brunschwig & Fils; pillow fabric, Osborne & Little. Stylish zebra-print rug is made from Quadrille's Nairobi. The elephant table is from The Fran Lauffer Collection; trunk, Rose Cumming, Ltd.; armchair, Trend USA, Inc.; Regency table, Kentshire Galleries.* ►





Domestication of the jungle beast: new ways to dress the house as if it had been on safari

Though you may not aspire to live in a safari tent, imagine the impact of some of these decorating ideas (right): *an impromptu "hide" slipcover made with Panthere de Somalie from Boussac of France and for a bold accompaniment, a pillow covered in fabric from C. W. Stockwell, Inc. The pillows on the cot afford another mix. From front to back, Karl Mann's Jaguar, a zebra print from Leni's Inc. and Jungle Beat from Payne Fabrics. Kravet's blue jaguar print flows from the basket nearby.*

To add texture to a room, Clarence House's Jaguar, the silk velvet draped on the cot, is ribbed like corduroy. On the table, Girafe from Andre Bon simulates the animal's skin. Karl Mann's tiger print is thick and velvety.



This leather bench from the Flynn-Devereux Naturally Shed Antler Collection might be the answer for a room without a dramatic focal point. It is available through Hendon, Inc. For the same effect, reupholster a bench

Antelope and Zebra area rugs from Stark Carpet are the newest species of floor coverings. Lithographs from Branca; trestle table, Evergreen Antiques; pith helmet, Charlotte Moss; rattan chair available through Hendon, Inc. ■

Editor KATHLEEN MAHONEY
Photographer TOM McCAVERA

FOR MORE DETAILS, SEE PRODUCT INFORMATION



THE NEW ART: AMERICAN CRAFTS



JEFF McNAMARA

Museum-quality or not, the handmade object has a place in your home

Spring brings an outpouring of creativity. This particular month, in addition to a full roster of crafts fairs across the country, you'll find these notable debuts: "Interlacing: The Elemental Fabric," an exhibit at NYC's American Craft Museum and a similarly titled book by Jack Lenor Larsen, curator of the show and bellwether of the crafts movement. Eventful, too, are the inauguration of the museum's crafts and book shop as well as a retail show in NYC's Park Avenue Armory, under the auspices of American Craft Enterprises, Inc. Why this April shower of handwork? Public awareness has been heightened to such a degree that the novice buyer is more discerning, the serious collector more determined to be an active patron. With the opening of the museum's new, enlarged quarters and its celebrated show, increasing numbers of viewers are becoming enamored of various artisans' work.►

Earthenware coffeepot *(top left)* by Stanley Mace Anderson. *Left:* Hand-woven "Brighton" by Warren Seelig; "Primates, Geometric Valets," painted and carved by Alphonse Mattia.





GEORGE ERML

TOM McCAVERA

Glass shelves *(above)*, an effective way of displaying crafts when not in use, hold vessels collected by Jack Lenor Larsen. Nested bowls on the floor, as well as most of the glassware above them, are designs of master craftsman Dale Chihuly; the five stemmed glasses to the left are prized, vintage pieces by Nils Landsberg; below is a white birch-bark basket by Dona Look. More texture compels the eye to look downward, at the lowest shelf where a ceramic puzzle by Bradley Miller and a paper bowl by Kay Sekimachi stand, compatible with the 19th-century copy of a Ming chair.



"Upholstered bench" *(above)* by Rosanne Somerson could be at home in a foyer or any style room. It's composed of pearwood, bleached curly maple and aniline-dyed leather. "Vienna Wine Goblet" *(right)*: graceful clear and colored hand-blown glass by Stephen Smyers.



GEORGE ERML



JEFF McNAMARA

According to Paul J. Smith, director of the American Craft Museum, "The '80s represents a period of increased patronage and professional outlets around the country." He likens the variety of artistic styles to our mixture of roots, the very nature of America. Indeed, crafts reflect the diversity of cultures and myriad opportunities for daily use. Implied function is, in fact, a criterion for quality design. So beyond the decorative-art aspect is the functional. With daily use comes increased satisfaction, for you not only value crafts as an art form, you can have a hands-on relationship. And the relationship can extend to its maker, who is usually accessible through a gallery or a shop. What's more, craftspeople enjoy contact with admirers; public support allows them to sustain their profession. Also, a first-time buyer may decide to commission a piece, thereby forming a bond with the artist.►





TOM McCAVITT



LISL DENNIS

"Compote" *(far left)* of laced wood is a perennial display of fruit crafted by Leo Jensen. New Mexican artist Tavlos *(left)* and his coyotes—of steel and 16 coats of hand-rubbed acrylic—often used as outdoor sculpture.

Found-wood armoire *(right)* by Stephen Whittlesey serves as a hall closet. Table sculpture by John McNaughton suggests a work in progress. Trio of painted wooden platters by Judy Lichtenstein can be used at the table when not functioning as art.



WILLIAM SEITZ

Dining is an affair of the art at Jack Lenor Larsen's table *(opposite)*, set for this occasion with: stemware by glass artisan Steven Maslach; dishes by Sue Barnes; silver teapot by Chunghi Choo. Steel flatware is made in Thailand; Louis Comfort Tiffany bowls.



Playful as they are useful, these "Napkin Tables" by woodworker Ron Curtis are of redwood fastened to teak stakes. They solve the problem of where to put a drink when lounging in the yard and won the artist national acclaim.

RON CURTIS





JEFF McNAMARA

Collaboration between artisan and patron presents other opportunities in the crafts field. "More people are wanting handmade furniture," says Bernice Wollman, founding director of The Gallery at NYC's Workbench, headquarters of the popular furniture chain. It regularly features art furniture: unique pieces made by high-caliber craftspeople—some prominent, others not. And prices vary accordingly but are reasonable when you consider the workmanship and potential for appreciation. Tomorrow's antiques, perhaps? "The best work being done today is physically on a par with the finest antiques," says Ms. Wollman, an advocate of functional objects who often commissions handmade pieces for her own home. "If something isn't functional, it better have a great deal to offer intellectually or emotionally to justify its presence." Ms. Wollman advises any buyer to study an artist's style to "make sure it excites you before commissioning work."

Bedroom *(above)* has snake by Michael Ives; "Buffalo Shirt" by Randy Lee White; Sheldon Neymark's bowl; Judith Kindler's pillow fabric. Craft at the table *(left)*: Teapot by MacKenzie-Childs; vase by Regis Brodie; Rina Peleg's clay basket; Dorothy Hafner's utensils.



JEFF McNAMARA

Details of a bedcover *(left)* created by Dolores K. Wolfe, whose sheep provide the pure wool comforter inside. Kimono cloth and antique fabric remnants form a geometric pattern as striking wall hanging or coverlet.

Before the end of this decade, more homes will reflect the penchant for handmade objects. As exposure increases, so does sophistication and demand. You needn't be a full-fledged collector to enjoy the aesthetics and versatility of a ceramic bowl or handmade kitchen utensil. However, don't be surprised if you get caught up in the fervor to acquire crafts. Such was the case with Mr. and Mrs. Louis Grotta, who began buying occasional pieces and now, after 25 years of patronizing the crafts, live in a virtually handmade environment. Jack Lenor Larsen is equally committed to crafts and is forever on the prowl for a new expression, a budding talent. Recent acquisitions, a Daniel Mack twig chair and Norma Minkowitz crocheted vessels, will coexist with his vast assortment of objects—all of which can "move from room to room, from house to house, and find a place." His attitude about buying is applicable to us all: "I always find that if something looks good in a shop, it's better at home."■

—CAROL COOPER GAREY
Editor DEBORAH BEAULIEU



JEFF McNAMARA

Paper screen by Margie Hughto *(clockwise)*; Mara Superior's "Les Fleurs/Two Deer"; star-shaped ceramic by Elizabeth MacDonald; hand-dyed log basket by Kari Lønning; cup by Page/Thorbeck; polished ceramic vase by Andrew Baird.

LISL DENNIS



GEORGE ERML

"Avery Series: Perfume Bottles" *(below)*, hand-painted blown glass by Andrew Magdanz/Susan Shapiro.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



START WITH COLOR

"Paint" with flowers to achieve spectacular effects with color in your garden

When we decorate a room, we usually start by selecting colors. In the garden, however, color is often an afterthought. We tend to choose our favorite flowers and let the colors fall where they may—perhaps fearing that in our hands, nature's subtle symphony may become a cacophony.

Like a room, a garden's scheme can begin with a brilliant splash of red poppies or vivid silver artemisia, but inspiration favors a knowledge of the color wheel. There are no rules in matters of taste; however, there *are* proven color associations that can help you create the perfect color scheme for your garden. ►

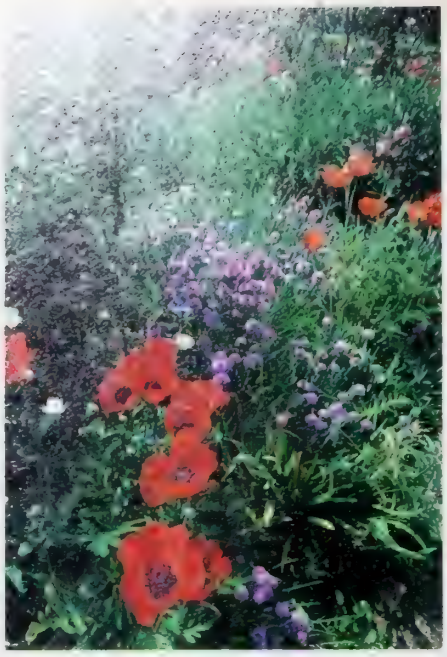


KEN DRUSE



JERRY HARPUR OPPOSITE FELICE FRANKEL

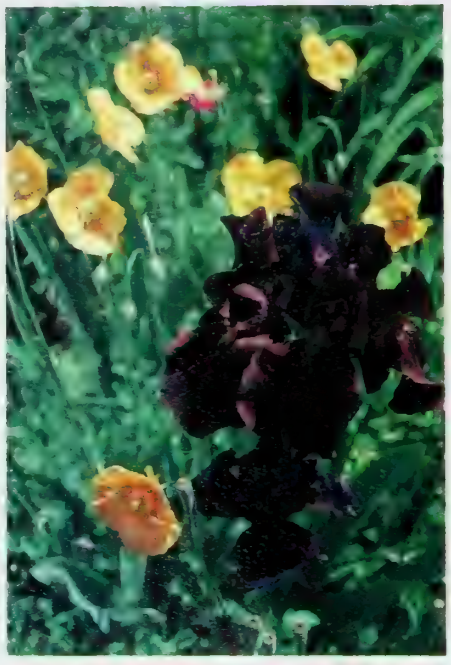
In a "misty" color scheme (opposite), *color ranges from blue to violet-pink. The giant leaves of a sage plant contribute silvery blue. In a split-complement scheme* (above), *foliage of yellow-green lady's-mantle and epimedium mix with blue-green dianthus and lamb's ears. Pink and white petunias complete the scheme. This monochromatic garden* (left) *features white lilies and delphinium spires linked by silvery artemisia foliage.*



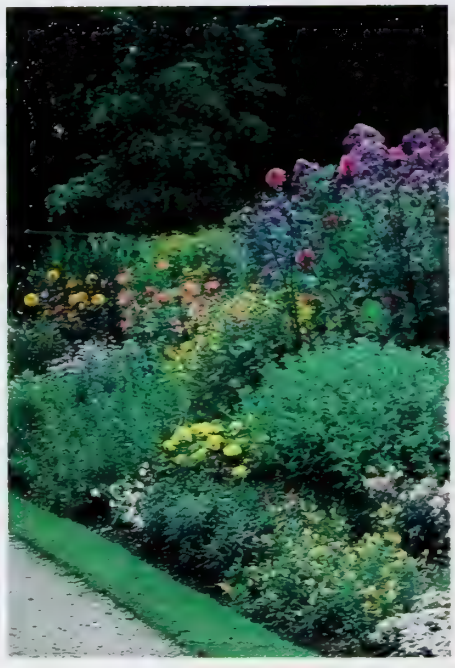
ANN REINBERG



KEN DRUSE



ANN REINBERG



MARGARET PARKE



JERRY HARPUR

This related color scheme (top) *starts with red Oriental poppies and ends with accents of white. Pink pompon chives extend the range. Complementary colors* (top right) *temper each other's intensity to create pleasing combinations. Here is a true complementary scheme featuring violet-colored lilacs and yellow Lady Bank's roses, colors positioned opposite each other on the color wheel.*

In a harmonious color scheme, no matter where you bisect the color wheel, any colors falling within a semicircle can be used together, sometimes sparking surprising combinations. Here, for example, orange meconopsis poppies pair with violet-black iris (above left). Echinops ritro *'Taplow Blue', the globe thistle* (above), *balances with* Rudbeckia fulgida *'Goldsturm', the black-eyed Susan hybrid.*

Colors in the blue range are said to be cool and "misty"; those from the red to yellow section of the wheel are warm "sunset" colors. The border at England's Hidcote Manor (above) *features flowers in the sunset range along with such unusual examples as tall cannas. These summer-flowering tubers are lifted each fall and replanted in spring. Their foliage, resembling ginger, lends a tropical air.*



KEN DRUSE



Foliage forms the backbone of all color gardens, but sometimes it represents the actual color planting. At Willowwood Arboretum in Gladstone, NJ, shrubs and trees were selected for a related color scheme (above) not limited by any blooming season. In another related scheme (below), multiple tones of yellow abound—here, clockwise from top left: double rudbeckias, Lysimachia punctata, helenium and daisylike inula.



The color wheel suggests classic schemes through the related placement of colors.

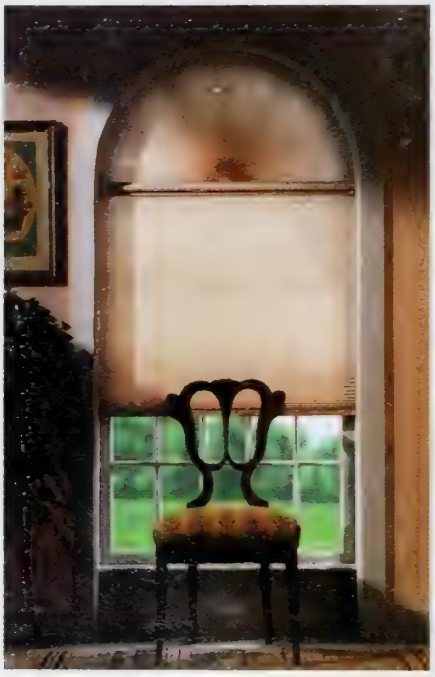
- A *monochromatic* scheme, in which the flowers are of one color, is easiest to achieve.
- In *harmonious color*, the wheel is bisected; colors within any semicircle work together.
- *Related color* involves three adjacent colors such as yellow, yellow-orange and orange.
- *Complementary colors* are direct opposites on the wheel: for example, yellow and violet.
- *Split complement* is a color from the wheel plus two colors that flank its direct complement—violet plus yellow-orange and yellow-green.
- *Related complement* calls for two adjacent colors from opposite points of the wheel—red and red-violet, green and yellow-green.

In all cases, various tints (pastel versions of the colors) and shades (the deeper tones) can also be used. So can white. Though not on the color wheel, white is the sum of all colors and the perfect accent to use in any scheme.■ —KEN DRUSE

Creating a palette is the first step in painting with flowers

HOW DO YOU DRESS A NAKED WINDOW?

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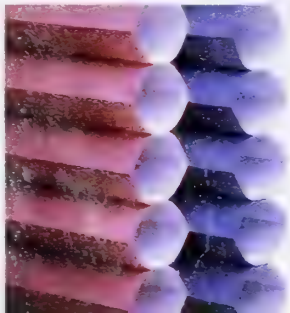


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CLOSE-UPS

WAKE UP BORED ROOMS WITH CUSTOM TOUCHES FROM THIS ISSUE. YOU CAN EVEN DO THEM YOURSELF!



ELIZABETH HATHON

LOOK FOR PIERCED WOOD TO GIVE A TOUCH of the exotic in almost any room. This screen *(page 80)* not only evokes ancient India but can work with any period or contemporary furnishings in bedroom, living room or den. We spray-painted this inexpensive screen white, but the wood could be left natural or stained to suit your decor. Look for pierced-wood furnishings in Oriental-import shops or try having them custom made. One source: Trend USA, Inc., at 979 Third Ave., NYC 10022.



MICHAEL SKOTT

FLOOR-TRANSFORMING TECHNIQUE: Here's how artist Cynthia Rosenbloom executed this floor *(above)* for the house on page 62. First, the floor was stripped and sanded, then cream-white oil-based paint was dry-brushed on for an antiqued effect. When it dried, she lightly penciled her design, adapted from an inlaid marble floor pattern. First, she divided the floor in four sections with very thin lines, so she could work on one section at a time. Next, she outlined the small squares at corners with painters' edging tape and also outlined the thin diagonal lines. She filled in with oil-based colors—yellow for the lines, pink for the squares. Tape was removed, and any paint that had seeped under it was wiped off. When paint dried, she applied protective coats of polyurethane. See the floor in photo of cottage chest *(right)*.

COTTAGE FURNITURE HAS NEVER GONE OUT OF STYLE. But good examples of the hand-painted (usually English) antiques are hard to find and costly. So we asked Barrick & Beckett Antiques, Ltd., to repaint this old chest. They will also custom-paint reproductions and, says manager Tony Griffin, can match any fabric or wallpaper design you choose. To order, write them at: 520 E. Durant, Aspen, CO 81611. Or try your *own* creative hand. If unsure of your skill, you can always rely on decoupage cutouts or stencils to help.

WHO DOESN'T NEED MORE STORAGE? Decorator Geoffrey Bradfield wanted a bar *(page 55)* and TV/audio storage *(below)*. Custom-made "sentry box" units solved both problems. Make one using an unfinished bookshelf; attach louvered doors and plywood "sentry box" top. Paint in stripes or cover with striped wallpaper.■ —PHYLLIS BARTLETT



MICHAEL SKOTT





A Taste Of Europe. Free.

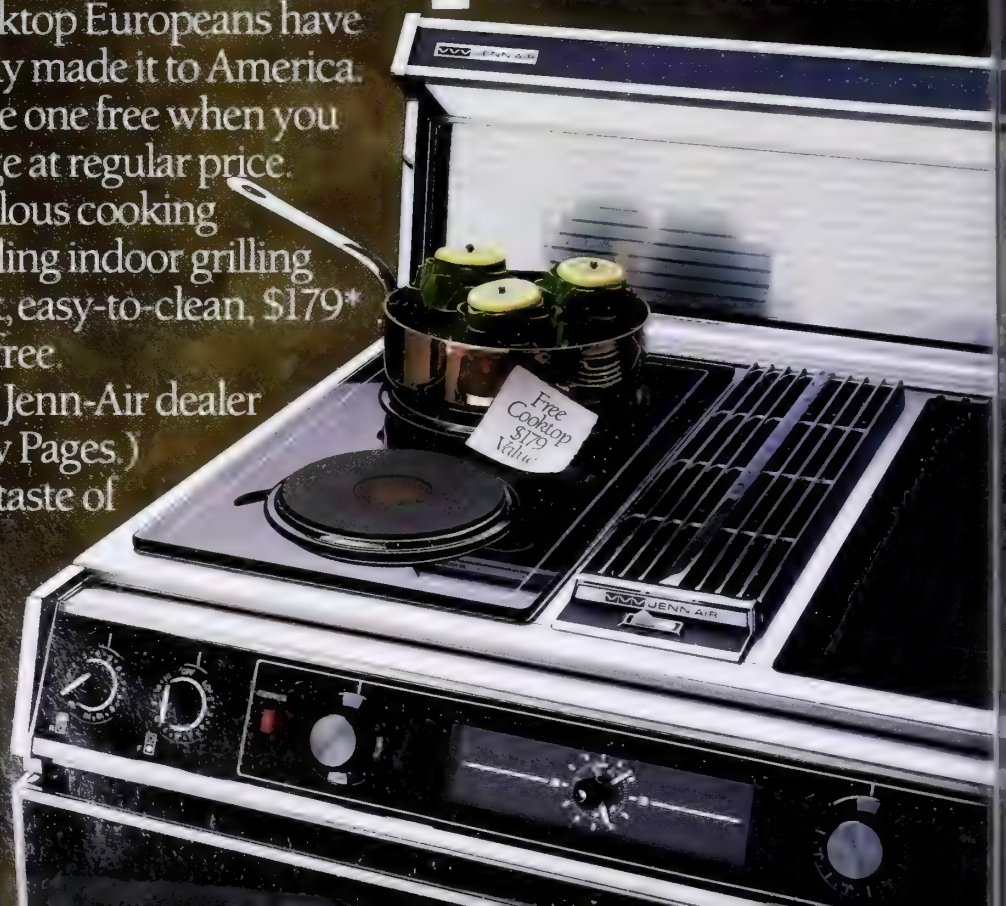
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ENTERTAINING PLUS

By SARAH BELK and BEVERLY McGUIRE

SPRINGTIME FRESH



BLISSFUL POTABLES

We love these sparkling aperitifs for an Easter brunch or a romantic breakfast in bed. They're made from intensely flavored, all-natural concentrated juices, such as *(below, left to right)* blueberry/red currant, carrot/lemon, raspberry/lemon and kiwi/lemon. Splash with Champagne or seltzer and serve icy cold. An 11.6-ounce jar is $7.50 to $11—a little goes a long way!



GARDEN VARIETIES

This summer, savor the delights of *mesclun*, the French-born salad comprised of up to a dozen different greens, herbs and flowers (*mesclun* is a Provençal word for "mixed"). A multicolored melange might include dandelion, chive blossoms and lemon balm leaves *(above)*. Other possibilities: romaine, escarole, red trevise, chickweed, parsley and basil. Some greens and herbs are available at specialty food markets, or grow them yourself.

DENNIS GOTTLIEB

ABOUT YOUR PANTRY

Take a good look at that olive oil you've been using forever and ever, and while you're at it, reconsider the mayonnaise and ketchup that Mom always used. We did, after reading *Tastings: The Best from Ketchup to Caviar* (Crown, $14.95) by Jenifer Harvey Lang. Ms. Lang has challenged years of tradition in her search for the best foods available, and her findings are startling. In addition, *Tastings* is chock-full of culinary history and storage tips to help you have the freshest and best-dressed pantry in town. This book is a must for the smart cook.



ANIMAL GREENERY

You can make this topiary squirrel yourself to grace a spring table setting or sideboard (see Product Information for directions). A full menagerie of animal-shaped wire forms is available by mail from Ladew Topiary Gardens, 3535 Jarrettsville Pike, Monkton, MD 21111. Or, for topiary in a snap, write for Barbara Gallup's Topiary-In-A-Box, a complete kit with instructions, equipment and ingredients to make a swan, rabbit or single or double globes (animals $27.50; globes $26 and $29.50). Barbara Gallup, Totally Topiary, PO Box 191, Stockton, NJ 08559. Also, coming in May is Ms. Gallup and Deborah Riech's *Totally Topiary* (Workman Publishing, $10), the first book in almost a century on the art of training and shaping plants, full of history, anecdotes and hands-on how-tos.■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

From the Stouffer Collection of Side Dishes.

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PARTY FLAVORS



Using "top quality ingredients and the freshest produce possible," a gifted cook and author gives new ideas for easy parties and recipes for such temptations as amaretti-rhubarb crisp. ►

From *Good Friends, Great Dinners* by Susan Costner, photographs by Faith Echtermeyer. To be published by Crown Publishers, Inc. Text copyright © 1987 by Susan Costner. Photographs copyright © 1987 by Faith Echtermeyer



This heart-y first course *(above)* can be a precursor to brunch, lunch or dinner any time of year. Cut out heart shapes with cookie cutters (save trimmings for poultry stuffings), spread edges with softened butter, then roll in chopped fresh parsley. Mix and match silver patterns for an unstructured look. Squash soup marked with a thick zigzag of basil cream *(below)* is the perfect starter to any warm-weather repast. Or let it be the focus of a light lunch accompanied by crusty bread and sliced tomatoes.



"I believe in doing as little work as possible while still retaining the integrity of a dish"

When it comes to entertaining, Susan Costner is truly a marvel. Her calm and gracious manner—partly a result of her Southern heritage—is a natural consequence of planning menus that don't tax an already demanding schedule. Ms. Costner loves to entertain in her Napa Valley, Calif., home with enologist husband Tor Kenward. But because deadlines are omnipresent (Ms. Costner, a freelance writer, is the author of three cookbooks) and eight-month-old Molly is a constant demand, there is usually not much time left over for complicated party menus.

In her new book, *Good Friends, Great Dinners* (Crown, $22.50), Ms. Costner has devised menus for the discerning cook who has a full life outside the kitchen. "I believe in doing as little work as possible while still retaining the integrity of a dish," she says when asked to describe her technique. "I always try to simplify elaborate preparations and eliminate tedious or unnecessary work." In addition, Ms. Costner's recipes demand no extraordinary skill or equipment, a bonus for beginning cooks. She provides a game plan for each menu to help the cook organize her time efficiently. Also, most recipes can be made at least partially in advance, so party planning is a breeze.

Good Friends, Great Dinners is divided into four seasons and emphasizes what foods are the best choice for each designated time of year.►







Loin lamb chops with mint butter on a bed of sautéed red peppers are complemented by potato roses *(top left)*. The potatoes are easier than they look: Simply cut peeled potatoes into cylinders, then peel cylinders in one continuous strip as if peeling an orange. Roll up strips, secure with toothpicks and bake until golden brown. A salad of celery, celeriac and Gruyère cheese in a coarse mustard dressing *(above)* is a welcome change from slaw or a basic green salad. Serve with simply prepared roasts, stews or grilled meats. Grilled tuna with *wasabi* butter (a western adaptation of sashimi) is served with minted potatoes and orange-scented baby beets *(left)*.



An all-vegetable dinner *(above)* is the answer to the super-productive garden. Grilled leeks, squashes, eggplant, peppers, and tomatillos skewered with bay leaves are served with grilled corn tortillas and salsa ranchera. The lamb kabobs below are marinated, then served with a zesty relish. Serve with peppers and eggplant on a bed of quick-cooking couscous. Let the uncooked tomato sauce *(below right)* stand for an hour, so the flavors can blend, before tossing with pasta.



"Real friendships are best nurtured over a home-cooked meal"

In California, we tend to entertain very casually," says Susan Costner. "And in Napa, dinner parties are quite often held early in the evening, since most of us are early risers. We usually offer lots of vegetables and salads, not just because we have such a vast variety of produce here, but also because everyone is fairly health- and fitness-conscious. Despite good intentions, however, we also love our desserts!"

Good Friends, Great Dinners combines the seductive informality of California with the love of delicious food that characterizes wine country. Ms. Costner's recipes are a result of her familiarity with the places she's made her home—Virginia, North Carolina, Long Island and Napa Valley—as well as the countries in which she has traveled. Her eclectic style frequently combines influences from several cultures. The kabobs *(below left)*, for example, are East Indian in taste and technique, but the couscous is North African in origin. It's perfumed with such aromatic spices as cinnamon and cardamom since, like rice, it is a good, neutral vehicle for more assertive flavors.

The Southwest influence in California is a prevalent one, so chilies, cilantro, tortillas and the like fall comfortably into place. "As it happens, I love spicy foods," she says. "And I have a theory that spicy (not necessarily hot) food stimulates conversation." Try it yourself and see if a zippy *salsa ranchera*—redolent with fresh chilies, lime juice and coriander—doesn't create some fiery animation.

Beverage suggestions and beautifully photographed table settings in the book are sure to provide inspiration for busy hostesses. But beyond its utilitarian nature, quotes from noted personalities—from Wordsworth to Andy Warhol and Winnie-the-Pooh—make this as pleasurable for bedside reading as it is practical for the kitchen counter. ■

—SARAH BELK
Photographer
FAITH ECHTERMEYER





An all-American layer cake with cinnamon, cloves and nutmeg is glazed with a rich, old-fashioned caramel icing and studded with walnut halves *(above)*. Serve with homemade banana or coffee ice cream.

Drizzle brandy over vanilla ice cream and serve with fresh green or purple figs and candied walnuts prepared on the grill. (Place walnut halves tossed with sugar on foil over hot coals, and heat until sugar melts.)

FOR MORE DETAILS, SEE PRODUCT INFORMATION.

RECIPES BEGIN ON PAGE 110

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WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER

How to Read a Bottle Shape



It's surprising how much you can tell about a wine just from the shape of the bottle. That's because there are several classic bottle shapes, each traditionally used for certain kinds of wine. Perhaps the best known is the high-shouldered, green-tinted Bordeaux bottle, which is also used for California Cabernet Sauvignon, Merlot and Zinfandel as well as Chianti and other Tuscan wines. The reds in this bottle will be dry and often require aging. Crisp, dry, herbaceous whites, such as Graves from Bordeaux, white Rioja, Tuscan whites and California Sauvignon (Fumé) Blanc, come in a clear version of the Bordeaux bottle as do sweet, luscious Sauternes.

The slope-shouldered, yellow-green Burgundy bottle is used for fruity Beaujolais and French Burgundies and big, rich reds such as Rhône wines, California Pinot Noir, Petite Sirah, Barolo and Barbaresco from Italy and a few others. Dry whites, such as Chablis, Chardonnay and Chenin Blanc, are bottled in this profile as well. Champagne comes in a heavier, darker version of this bottle.

A tall slender brown or green bottle tells you that the wine will be a fruity white, such as a Riesling or Gewürztraminer from Alsace, Germany, Austria, California or elsewhere.

NORTHWEST WHITES WITH FISH

Recently we've been matching white wines from different regions of the country with fish. We've found the best whites with fish are those with good acidity, notably the crisp whites from Oregon and Washington. They're exceptional values, too.

Here are our current favorites: From the state of Washington, look for the dry, savory 1985 Hogue Cellars Fumé Blanc (about $8) and Semillon Reserve (about $9), the stylish, subtle 1985 Château Ste. Michelle Semillon Blanc (about $6) and the rich, superbly balanced 1984 Chardonnay (about $9). Try these with salmon and swordfish. For more delicate seafood—sole and scallops, for example—try the bracing, off-dry 1985 Hogue Cellars Chenin Blanc (about $6) and the fragrant, fruity 1985 Château Ste. Michelle Johannisberg Riesling (about $7). From Oregon, the 1985 Eyrie Pinot Gris (about $9), a fruity, spicy, dry and intense wine, will stand up to mesquite- or charcoal-grilled salmon or swordfish.



ELIZABETH HATHON

CLASSIC DRINK: THE MARGARITA

Vacationing Americans first discovered drinks made from tequila, Mexico's fiery spirit, in the 1950s. On their return to the U.S., they asked for these drinks. The result? The invention of the margarita in Los Angeles. Now, with increasing interest in Mexican and Tex-Mex food, not to mention the spicy cuisine of the Southwest, the margarita is one of the most popular before-dinner drinks. Here's the classic, time-tested recipe:

1-1/2 ounces tequila
1/2 ounce Triple Sec
Juice of 1/2 lime

Combine and shake thoroughly with cracked ice and strain into a 4-ounce cocktail glass. (Purists—including us—like to prepare the glass by rubbing the rim with lime peel and dipping it in coarse salt.)■

MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

Usually the first thing the owner of a new microwave oven cooks is a baked potato. But as anyone who has taken the time to learn about the potential of microwave cooking knows, there is much more to microwaved potatoes than just baking. If you want to prepare home-fries or potato salad, you can peel and slice or cube potatoes, place them in a shallow microproof casserole, add a small amount of water and a little salt, cover tightly and cook on high until potatoes are tender but still firm. (The amount of water and cooking time depends on the number of potatoes used and the size of the pieces.) Drain well and proceed with your recipe. If you prefer, you can bake potatoes as directed below and finish them with a topping to make a hearty side dish or a simple supper for one (add a glass of wine and a mixed green salad to complete the meal). Or scoop out the pulp and make a stuffing. All topping and stuffing recipes below will dress six 6- to 8-ounce potatoes.

BASIC BAKED POTATOES

Scrub six 6- to 8-ounce potatoes under cold running water and prick several places with fork. Pat dry with paper towel and arrange on large microproof rack. Microcook on high 10 minutes. Turn potatoes over and rearrange. Microcook on high 8 to 12 minutes or until potatoes are soft when pierced with fork. Remove from oven and let stand 3 to 5 minutes. Cut in half lengthwise and add one of the toppings or stuffings below. Cooking time for 6- to 8-ounce potatoes:

1 potato: 5 to 7 minutes
2 potatoes: 7 to 9 minutes
3 potatoes: 9 to 12 minutes
4 potatoes: 12 to 16 minutes

BAKED POTATO TOPPINGS

Top each potato with 1 to 2 tablespoons crème fraîche, sour cream or plain yogurt. Add 1 or more of the following: caviar; alfalfa or radish sprouts; crumbled bacon; sautéed mushrooms and onions; capers and julienned ham; slivered smoked salmon and chopped scallions; cooked shrimp and chopped fresh dill.

Remoulade Topping: Dice 2 anchovy fillets, 1 tablespoon drained capers, 4 sweet gherkins, 1 small onion and the whites of 2 hard-cooked eggs. Combine with 1 cup mayonnaise and 1 teaspoon Dijon-style mustard. Garnish with sieved hard-cooked egg yolk.

Curry Yogurt Topping: Combine 1 cup plain yogurt, 2 teaspoons freshly grated ginger, 1 teaspoon curry powder, 1 small mashed banana (optional), 1 teaspoon Dijon-style mustard, 1/2 teaspoon ground coriander and salt to taste. Blend well.

STUFFED POTATOES

Cut 6 baked potatoes in half lengthwise and scoop out pulp, leaving 1/4-inch-thick shell. Place hot pulp in bowl and mash with potato masher. Add stuffing ingredients *(see below)*. Spoon stuffing into potato shells and place on microproof serving plate. Microcook on medium (50 percent power) 9 to 12 minutes or until stuffing is heated through.

Note: If potato pulp is cold it will not mash properly. Place pulp in microproof bowl, cover loosely with plastic wrap and microcook on high 3 minutes or until hot. Mash and use as directed above.

Bacon-Cheddar-Chive Stuffing:

- **6 tablespoons unsalted butter, room temperature**
- **3/4 cup heavy cream or sour cream**
- **6 slices cooked bacon, crumbled**
- **2 cups (8 ounces) shredded Cheddar cheese**
- **2 tablespoons chopped fresh chives (or substitute scallions)**
- **Salt, pepper and paprika, to taste**

Add butter, cream, bacon, 1 cup cheese and chives to mashed potatoes and mix well. Season with salt and pepper, spoon into shells. Sprinkle remaining 1 cup cheese over potatoes and garnish with paprika. Heat as directed above.

Double Cheese Stuffing:

- **6 tablespoons unsalted butter, room temperature**
- **4 ounces chèvre, room temperature**
- **3/4 cup crème fraiche or sour cream**
- **1/2 cup chopped scallions**
- **3 tablespoons freshly chopped parsley**
- **Salt, white pepper and paprika to taste**
- **1 cup shredded Gruyère or Swiss cheese**

Add butter, chèvre, crème fraîche, scallions and parsley to mashed potatoes and mix well. Season with salt and white pepper. Spoon into shells. Sprinkle Gruyère cheese over potatoes and garnish with paprika. Heat as directed above. ■

Note: All recipes tested in a 625-watt oven. If wattage of your oven is lower, additional cooking will be necessary.



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QUICK COOK

With the current emphasis on health and nutrition, more people are aware of the benefits of once-maligned foods such as iron-rich liver and "peasant" vegetables like turnips and beets. Prepared with care, these foods are raised to new gastronomic heights. Here, calves liver is quickly sautéed in butter and olive oil, then served with pan juices enhanced by white wine and fresh herbs. The vegetable side dish reflects our penchant for eclectic combinations: baby beets and turnips braised with green peas and chervil is light and delicate—perfect for spring. Finish with plain yogurt topped with fresh fruit and crushed toasted hazelnuts. Menu serves 4. —MARTHA STEWART

CALVES LIVER WITH RED AND YELLOW PEPPERS

4 1/2-inch-thick slices calves liver (about 3/4 pound)
Juice of 1 lemon
1/4 teaspoon salt
Freshly ground pepper, to taste
All-purpose flour, to dust
3 tablespoons butter
1 tablespoon olive oil
1/4 cup dry white wine
1 red pepper, roasted, peeled, seeded and sliced into strips
1 yellow pepper, roasted, peeled, seeded and sliced into strips
1 1/2 tablespoons each chopped fresh parsley and sage
1 small clove garlic, finely chopped
Thinly sliced lemon wedges, to garnish

☐ Season liver with lemon juice, salt and pepper and dust lightly with flour.

☐ In large skillet heat butter and oil over medium heat. Sauté liver 2 minutes, turn and cook 2 minutes more. Add wine and pepper strips and simmer 2 minutes. Sprinkle herbs and garlic into skillet, raise heat and cook 1 minute longer.

BABY BEETS AND TURNIPS WITH PEAS

1 bunch baby beets (about 1 pound beets with stems attached), cleaned, trimmed and peeled; leave 1 inch stalk intact (or substitute 3 to 4 regular beets, diced)
1 bunch baby turnips (about 1 pound turnips with stems attached), cleaned, trimmed and peeled; leave 1 inch stalk intact (or substitute 3 to 4 regular turnips diced)
1/2 pound fresh peas, shelled (or one package frozen baby peas)
2 tablespoons butter
1 teaspoon sugar
Salt, freshly ground pepper
1 tablespoon chopped fresh chervil or parsley



☐ In separate saucepans or in 2 batches (to keep flavors distinct), cook beets and turnips in boiling water until just tender. Drain and set aside.

☐ In large skillet cook peas in 1 inch boiling water until tender, 3 to 5 minutes or according to package directions. Drain and return to pan.

☐ Add beets and turnips and stir to combine. Just before serving, add 1/2 cup water, butter, sugar, salt and pepper to taste. Place over high heat to heat through. Drain and sprinkle with fresh herbs.

STEAMED GREEN CABBAGE WITH WILD MUSHROOMS

1 small green cabbage, coarsely shredded
3 tablespoons butter
1/3 pound fresh shiitake mushrooms (or substitute domestic mushrooms), trimmed and sliced
1 to 2 tablespoons heavy cream
Salt, freshly ground pepper

☐ In bamboo or metal steamer, steam cabbage 4 to 5 minutes or until tender and bright green.

☐ In skillet heat butter over medium heat and sauté mushrooms until tender. Add cream, salt and pepper; stir in cabbage and heat through. ■


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PARTY FLAVORS

Continued from page 103

AMARETTI RHUBARB CRISP

- 3 pounds fresh rhubarb, diced into 1/2-inch cubes (about 7 to 8 cups diced rhubarb)
- 1 cup golden raisins
- 1/4 cup Grand Marnier
- 1/2 cup sugar
- 3 tablespoons cornstarch
- Zest of 1 orange
- 2 cups Amaretti cookies (such as Amaretti di Saronno), coarsely broken
- 1 cup rolled oats
- 1/4 cup dark brown sugar
- 2 teaspoons ground cinnamon
- 1/2 cup almonds, coarsely chopped
- 1-1/2 sticks (12 ounces) unsalted butter, chilled and cut into small pieces
- 1 egg, beaten

☐ In large bowl combine rhubarb, raisins and Grand Marnier with sugar, cornstarch and orange zest. Place in generously buttered 3-quart shallow baking dish and set aside.

☐ In another bowl mix together Amaretti cookies, rolled oats, dark brown sugar, cinnamon and almonds. Work butter in with your hands until well coated. Add egg and stir to just bind. Sprinkle topping evenly over fruit mixture and bake in preheated 350° oven 45 to 50 minutes, or until rhubarb is bubbling. Serves 6.

SMOKED SALMON WITH PUMPERNICKEL HEARTS

- 12 very thin slices pumpernickel bread
- 2 to 3 tablespoons unsalted butter, room temperature
- 1/4 cup finely minced fresh parsley
- 6 ounces smoked salmon, thinly sliced
- Juice of 2 limes
- 2 tablespoons coriander seeds, freshly cracked
- 2 tablespoons coarsely chopped fresh coriander (leave small leaves whole)
- 1 lime, sliced into paper-thin rounds

☐ Use heart-shaped cookie cutter to cut 1 heart from the center of each slice pumpernickel. Carefully spread edges of bread with butter and dip in minced parsley to coat.

☐ To serve, place 2 to 3 slices salmon on individual plates and sprinkle with lime juice. Garnish with coriander seeds and coriander leaves and top with lime slices. Serve with pumpernickel hearts. Serves 6.

YELLOW SQUASH SOUP

- 4 tablespoons butter
- 1 medium onion, finely chopped
- 1-1/2 pounds yellow squash, sliced into rounds (about 4 cups rounds)
- 1 cup finely chopped carrots
- 2-1/2 cups defatted chicken broth
- 1 teaspoon salt
- White pepper, to taste
- Dry white wine, if needed
- Lemon juice, if needed
- 1 cup half-and-half
- 1 bunch fresh basil leaves
- 1/2 cup heavy cream
- Nasturtium blossoms, to garnish

☐ Melt butter in heavy saucepan over low heat. Add onions, cover and cook until limp, not brown, about 10 minutes. Add squash and carrots and stir to coat with butter. Cover and cook without stirring 10 to 15 minutes or until soft.

☐ In another saucepan bring chicken broth to boil. Add to vegetables and simmer uncovered 15 minutes more or until vegetables are tender but not mushy.

☐ Pour into food processor and puree until smooth. Return to clean saucepan. Add half-and-half, season with salt and pepper. (*Note:* If soup is too sweet, add a little dry white wine or lemon juice to taste.)

☐ Meanwhile, finely chop basil in clean food processor. With motor running add heavy cream, a little at a time, to form a thick sauce.

☐ Ladle hot soup into warm bowls. Add a teaspoon of basil cream to each bowl and swirl it throughout soup. Garnish with a nasturtium blossom and serve immediately. Serves 6.

LOIN LAMB CHOPS ON A BED OF RED PEPPERS

- 2 tablespoons unsalted butter
- 1 tablespoon minced garlic
- 4 to 6 red bell peppers, seeded and sliced into thin strips
- 2 tablespoons chopped fresh mint leaves (or substitute fresh basil)
- 12 loin lamb chops, 1-1/4 inch thick
- Salt, freshly ground pepper, to taste
- 2 tablespoons unsalted butter, softened
- 1 tablespoon chopped fresh mint (or substitute fresh basil)
- 1 tablespoon minced garlic
- Mint leaves, to garnish

☐ In large skillet melt butter and garlic over low heat 1 minute (do not brown). Add peppers and 2 tablespoons mint and cook 3 to 4 minutes more, stirring frequently. Season with salt and pepper. Keep warm over low heat or set aside and reheat slowly.

☐ Season lamb chops with salt and pepper and grill or broil 3 to 4 minutes per side (medium-rare) or to desired degree of doneness.

☐ In bowl combine softened butter, mint and garlic into smooth paste.

☐ To serve, distribute peppers evenly among plates; top with chops. Garnish each chop with a teaspoon of mint butter and top with mint leaves. Serves 6.

POTATO ROSES

- 6 medium baking potatoes, peeled and washed
- 2 sticks (8 ounces) unsalted butter, clarified
- Salt

☐ Cut each potato into two 2-by-1-inch cylinders and soak in cold water 30 minutes. Drain.

☐ Using sharp paring knife, peel potatoes in one continuous ribbon, as if peeling an apple. Dip ribbons in clarified butter and roll up to look like roses. (If strips are broken, use toothpicks to hold shape together.) Place on baking sheet, sprinkle lightly with salt and bake in preheated 425° oven 15 to 20 minutes or until golden brown. Serve warm.

CELERIAC, CELERY AND GRUYERE SALAD

- 1 large celeriac (celery root), peeled, julienned, blanched and drained
- 6 large celery stalks, julienned
- 1/4 pound Gruyère cheese, julienned
- 1 cup mayonnaise
- 1 tablespoon coarse Dijon mustard
- Juice of 1 lemon
- Salt, freshly ground pepper
- 1/2 cup finely minced fresh mixed herbs (parsley, dill, tarragon or chives)
- 6 large leaves from 1 head Bibb lettuce

☐ In bowl toss together celeriac, celery and Gruyère.

☐ In another bowl combine mayonnaise, mustard, lemon juice, salt and pepper. Add to salad and mix well. Stir in herbs and chill until ready to serve. Place one lettuce leaf on each plate and top with salad. Serve lightly chilled. Serves 6.

GRILLED TUNA WITH WASABI BUTTER

- 1/4 cup olive oil
- Juice of 1 lemon
- 2 tablespoons fresh ginger, peeled and pressed through a garlic press
- 6 5-ounce tuna steaks, about 1-1/2 inches thick
- 6 tablespoons butter, room temperature
- 1/4 cup Wasabi (powdered Japanese horseradish available in specialty food stores)
- Salt, freshly ground pepper

☐ In small bowl combine olive oil, lemon and ginger juice and pour over fish. Let stand 20 to 30 minutes, turning once.

☐ In small bowl mix butter and Wasabi together to form thick paste. Set aside.

☐ Season steaks lightly with salt and pepper. Grill over medium-hot coals 7 to 10 minutes or until opaque in center, turning 2 or 3 times. Baste often with marinade to keep fish from drying out. Serve warm with 1 to 3 teaspoons Wasabi butter on each steak.

CUMMERBUND POTATOES

- 3 pounds new potatoes
- 1/3 cup unsalted butter
- 6 garlic cloves, finely minced
- 1 tablespoon kosher salt
- 1 large bunch fresh mint, stems removed, leaves finely chopped
- 2 large cucumbers, peeled, halved, seeded and cut into 1/2-inch cubes
- Chopped chives, to garnish
- Salt, freshly ground pepper

☐ Using carrot peeler, remove a spiral of skin from the middle of each potato.

☐ In large skillet melt butter and cook garlic over medium heat 1 to 2 minutes (do not brown). Add potatoes, 1/3 cup water, salt and mint. Cover and cook over medium-low heat 15 to 20 minutes, shaking pan occasionally to rotate potatoes so all get brown. Add cucumbers and continue cooking 10 minutes more or until cucumbers begin to wilt. Season generously with salt, pepper and chopped chives. Serves 6.

BABY BEETS WITH BEET GREENS

- 3 bunches baby beets (about 3 pounds beets with greens), 1/2 to 1 inch in diameter, washed
- 3 tablespoons coarsely chopped shallots
- 6 tablespoons butter
- 3 tablespoons olive oil
- Salt, freshly ground pepper
- Juice of 1 orange
- Zest of orange

☐ Cut stems from beets 1 inch above beet crown and reserve green tops. Place beets on baking sheet and bake in preheated 375° oven until fork tender. (Small beets will take 25 to 30 minutes, large beets about 1 hour.)

☐ Meanwhile, wash, drain and coarsely chop beet greens, leaving any small leaves whole.

☐ In large skillet sauté shallots in 2 tablespoons of the butter until limp and lightly colored. Add remaining oil, 2 more tablespoons butter and beet greens. Cool partially covered until just wilted. Season with salt and pepper.

☐ In another skillet combine remaining 2 tablespoons butter, orange juice and zest. Add beets and heat through. Serve on bed of wilted greens. Serves 6.

MIXED GARDEN GRILL

- 12 baby summer squash such as yellow crookneck, regular and gold rush zucchini, white and yellow pattypan squashes
- 12 baby eggplant such as Japanese (purple) and Easter (white), cut lengthwise into 1/4-inch-thick slices
- 8 red, yellow and green peppers, seeded and quartered
- 12 eggplant garlic cloves, unpeeled
- 12 medium-size whole okra, slit lengthwise and seeded

(Continued on page 112)

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PARTY FLAVORS

Continued from page 110

- 18 shallots and bay leaves
- 36 bay leaves
- 18 tomatillos and bay leaves
- 12 leeks, trimmed and cleaned
- 2 cups olive oil
- 1 cup dry white wine
- 1/2 cup finely chopped fresh rosemary
- 6 cloves garlic, mashed

☐ Arrange vegetables in large non-aluminum roasting pans, keeping similar types together.
☐ Thread shallots and half the bay leaves onto bamboo skewers *(see note below)*.
☐ Thread tomatillos and remaining bay leaves onto bamboo skewers *(see note below)*.
☐ In small bowl combine olive oil, white wine, rosemary and garlic. Pour the marinade over vegetables. Cover, and let sit at least 30 minutes, turning once.
☐ Grill vegetables over medium-hot coals until just tender, turning once and basting frequently with marinade. (Grilling time will depend on individual vegetables; the shallots and tomatillos take longest so grill them first.)
Note: To avoid scorching ends of bamboo skewers, soak them in warm water for 1/2 hour before using.

GRILLED CORN TORTILLAS

☐ Grill 12 fresh corn tortillas 3 to 4 seconds each side over moderate coals. Wrap in towel to keep warm.

SALSA RANCHERA

- 2 cloves garlic
- 1/2 medium onion
- 6 Serrano chilies
- 2 medium tomatoes
- 1/3 cup lime juice
- 1/2 teaspoon kosher salt
- 1 small bunch fresh coriander, finely chopped

☐ Finely chop garlic, onion, chilies and tomatoes in food processor (do not over-blend).
☐ Transfer to bowl and add lime juice and salt. Sprinkle coriander over sauce and serve. Makes 1 1/2 cups sauce. Serve with grilled vegetables.

BOTI LAMB KABOBS

- 1-1/2 pounds lamb (or substitute beef, chicken or pork) cut into 2-inch cubes
- 1-1/2 cups soy sauce
- 1 tablespoon molasses
- 3/4 cup good-quality chunky peanut butter
- 1 clove garlic
- 1/8 teaspoon (or to taste) hot pepper flakes
- Juice of 1 lemon

☐ In food processor puree soy sauce, molasses, 3/4 cup hot water, peanut butter, garlic, pepper flakes and lemon juice to a smooth paste.
☐ Thread 3 to 4 pieces of meat onto a skewer. Arrange skewers in a shallow dish and pour marinade over them. Cover with plastic wrap and refrigerate at least one hour or overnight.
☐ Grill over hot coals, brushing with marinade, until nicely charred on all sides, about 8 to 10 minutes. Serve with tomato relish and peanut sauce *(see recipes below)*. Serves 6.

TOMATO RELISH

- 2 medium tomatoes, cored and coarsely chopped
- 1 medium onion, coarsely chopped
- 1 teaspoon ground cumin
- 1 teaspoon salt
- Freshly ground pepper, to taste
- Juice of 1 lemon
- 1/4 cup olive oil

☐ Combine all ingredients in non-aluminum serving bowl. Cover and refrigerate until ready to serve. Makes 1 1/2 cups.

PUNGENT PEANUT SAUCE

- 2 cloves garlic
- 1 small onion, chopped
- 1 cup peanuts, skins removed
- 2 tablespoons fresh gingerroot
- 1/4 cup peanut oil
- 1-1/2 cups unsweetened coconut milk (available in specialty food stores)
- 2 tablespoons sugar
- 2 tablespoons soy sauce
- Juice of 1 lemon
- Freshly grated coconut, or chopped Cilantro, to garnish

☐ In food processor puree garlic, onion, peanuts and ginger with peanut oil to smooth paste. Add coconut milk, sugar, soy sauce and lemon juice and mix well. Pour sauce into a saucepan and simmer over low heat until thick, stirring frequently, about 3 to 4 minutes (if too thick, thin with more coconut milk or water). Serve garnished with grated coconut or cilantro.

GRILLED PEPPERS AND EGGPLANT

- 6 small Japanese eggplants
- 6 bell peppers (for color, choose 2 each, red, yellow and green), stemmed, seeded and quartered
- 1 cup olive oil
- Salt, freshly ground pepper

☐ Slice eggplants up to the stem, 1/4 inch thick, and fan out slices. Brush vegetables all over with olive oil and season with salt and pepper. Grill a few minutes each side until tender. Serves 6.

SPICED COUSCOUS

- 6 tablespoons unsalted butter
- 2 teaspoons cardamon seeds
- 1 medium cinnamon stick
- 2 bay leaves
- 3 cups quick-cooking couscous
- 3 tablespoons peanut oil
- 1 medium onion, finely chopped
- 2 cloves garlic
- 1/4 cup peeled and finely chopped fresh ginger
- 1 tablespoon salt
- Freshly ground pepper, to taste
- 1/4 cup chopped pistachio nuts or almonds
- 1/4 cup chopped fresh parsley

☐ In saucepan bring 2 cups water to boil. Add butter and a bouquet garni of cardamon seeds, cinnamon and bay leaves. Simmer until butter melts. Place couscous in serving bowl and pour broth over it. Stir gently, cover and let stand for 5 minutes. Discard bouquet garni.
☐ Heat oil in saucepan and sauté onion, garlic and ginger 2 to 3 minutes or until onion is translucent and soft. Fold mixture into couscous with salt, pepper, chopped nuts and chopped parsley. Serves 6.

FRESH TOMATO SAUCE WITH THREE PASTAS

- 4 to 5 cups finely chopped red and yellow tomatoes
- 3 cloves garlic, finely minced
- 1/4 cup minced fresh basil
- 2 teaspoons salt
- 2 tablespoons minced fresh oregano
- 7 tablespoons virgin olive oil
- 1/4 pound Taleggio or Fontina cheese, cut into 1-inch cubes
- Juice of 1 lemon
- Salt, freshly ground pepper to taste
- 1-1/2 pounds mixed pasta (1/2 pound each, penne, fusilli and conchiglie)
- Chopped basil, to garnish

☐ In large bowl combine chopped tomatoes and juice with garlic, basil, oregano, salt and 6 tablespoons olive oil. Mix well. Add cheese, cover and marinate at room temperature 1 hour. Just before serving add lemon juice and pepper.

☐ Cook pasta according to package directions. Drain and return to pot. Add remaining tablespoon olive oil, season with salt and pepper. Pour half the sauce on the pasta and toss. Serve on warm individual plates and top with remaining sauce. Garnish with chopped basil and serve with garlic toast. Serves 6.

ISLAND SPICE CAKE

2-1/2 cups all-purpose flour, sifted
2 teaspoons baking powder
1/2 teaspoon baking soda
1/4 teaspoon salt
2 teaspoons cinnamon
1/4 teaspoon nutmeg
1/4 teaspoon allspice
1/4 teaspoon mace
1 teaspoon ground cloves
8 tablespoons butter
1/4 cup shortening
1 cup dark brown sugar
3 eggs, beaten
1 cup buttermilk
6 to 8 walnut halves, to garnish
Caramel icing *(recipe follows)*

☐ In bowl sift together flour, baking powder, baking soda, salt and spices. Sift again.
☐ In separate bowl cream together butter, shortening and sugar until light and fluffy. Add eggs and beat thoroughly. Add dry ingredients to egg mixture alternating with buttermilk, blending after each addition just enough to mix thoroughly. Pour into 2 buttered 8-inch-round cake pans and bake in preheated 350° oven 35 to 40 minutes. Let cool 10 minutes in pans before turning onto wire racks to cool completely.
☐ Frost with icing; decorate with walnuts.

CARAMEL ICING

8 tablespoons unsalted butter
1/3 cup dark brown sugar
2 tablespoons molasses
2 cups confectioners' sugar
1/4 cup heavy cream

☐ In medium saucepan melt butter, brown sugar and molasses over low heat until butter is liquid and sugar dissolved. Let cool.
☐ Add confectioners' sugar and heavy cream alternatively, a little at a time, until frosting is just smooth and thick enough to spread.

FRESH BANANA ICE CREAM

1 cup sugar
1 tablespoon cornstarch
2 cups milk
3 eggs, beaten
1 cup heavy cream
1 teaspoon rum
3 medium, very ripe bananas, mashed with 1 tablespoon lemon juice

☐ In saucepan combine sugar, cornstarch and milk over low heat. Cook 2 minutes or until mixture thickens slightly. Stir a little hot milk mixture into beaten eggs, then add the eggs to the milk mixture. Cook 2 to 3 minutes, stirring constantly, until smooth and thick. Stir in cream, rum and banana mixture. Cool.
☐ Pour into ice cream maker and freeze according to directions. Makes 2 quarts ice cream.

CANDIED WALNUTS

2 cups sugar
2 cups walnut halves
1 pint vanilla ice cream
3/4 cup brandy, or to taste

☐ Toss walnuts with sugar and spread on sheet of heavy-duty aluminum foil. Place over grill (or in preheated 350° oven) and cook, turning frequently until sugar has melted and nuts are golden-brown.
☐ Spoon vanilla ice cream into individual bowls; splash with brandy and sprinkle with candied walnuts. Serves 6. ■

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TRAVEL:
ENGLISH GARDENS

Continued from page 46

frages, pinks, hostas, stachys—favorites of Miss Jekyll. [Open Tuesday, Wednesday and Thursday, 12 to 5 P.M.; last Sunday in May, June and July, 2 to 6 P.M.; (0823) 87 222.]

Near Ilminster is **Barrington Court,** in a picturesque 16th-century setting complete with moat, beef stalls and orchards. Here also is a relic ha-ha, that clever landscape device of using a sunken ditch as an unobtrusive "fence" for keeping the cows away from the manor.

An inspiring White Garden has been planted in the walled garden close to the handsome house (which is separately owned), replacing peony and hybrid tea roses that had occupied the beds since the 1920s. The mood is of a garden compatible with the '20s, created with annuals and perennials that were popular during that period, but all in white colors—with a few soft yellow, cream and gray-leaved plants to avoid boredom. There are billows of tall lilies, sweet rocket, anthemis, lavatera, nicotiana, *Iris pallida* with variegated leaves and dicentra for height, behind senecio, alyssum, petunias, matricaria, sapona and prostrate artemisias. The walls covered with clematis, honeysuckle and climbing roses are a delightful way to study the use of flowering vines. [Open April to October, Sunday through Wednesday afternoons; Ilminster (046 05) 2242.]

One of the most impressive gardens to have been built since the end of World War II is **Jenkyn Place,** near Bentley in Hampshire, by Mr. and Mrs. Gerald Coke. It is a plantsman's garden which has also been thoughtfully and opulently planted for year-round beauty. The mood is formal but not intimidating. An unusual leaf garden features plants chosen solely for their interesting foliage: rodgersias, polygonatums, berberis and smoke bush. A Dutch garden originally for bulbs is planted with scented plants around a fountain. Most beguiling is the raised, round herb garden surrounded by an espaliered Pearmain apple fence. Sunny beds of mint, thyme, origanum, camphor, fennel, hyssop and lavender fan out between paving stones from a central Italian marble statue of a young Bacchus. [Open May to September; Bentley (0420) 23118.]

Several other worthy gardens in this general area are: Mrs. Frances Pumphrey's garden at **Greatham Mill,** near Blackmoor in Hampshire, with more cottage-type gardens, vistas and attractive features than one could imagine in one-and-a-half acres. [Blackmoor (042 07) 219/294.] **Clapton Court** in Somerset is considered one of the finest and best-kept gardens in the West Country, with terraced gardens and a choice woodland garden. [Owner Capt. S. J. Loder; Crewkerne (0460) 73220.] Four miles south of Stonehenge, in Wiltshire, is a rustic "storybook" garden at **Heale House**. Sweetpeas scamper up poles, scarlet runner beans climb on tripods, apple-tree tunnels arch over paths and a Japanese bridge leads to a tea house. [Mrs. David Rasch; Woodford (072 273) 207.]

SUSSEX AND KENT

A serendipitous adventure is in store for anyone who visits **Charleston Farmhouse**, at Firle near Lewes in Sussex, the home of artists Vanessa Bell (Virginia Woolf's sister) and Duncan Grant, who painted every inch of the house—walls, furniture, fireplaces—with their designs and decorations. The house, visited by T.S. Eliot, Maynard Keynes and other members of the Bloomsbury group, has recently been restored by the Charles-

(Continued on page 117)

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TRAVEL:
ENGLISH GARDENS

Continued from page 115

ton Trust, which opened the house to the public last summer. The small enclosed garden has also been restored (under the direction of Sir Peter Shepheard) with funds given by the late Lila Acheson Wallace of *Reader's Digest*. A cottage garden on a grand scale, it has been planted once again with the colorful flowers that Grant and Bell liked to paint—flower varieties that were popular about 1930. A small pool is set into a rectangular lawn, which in turn is surrounded by more flower borders. [Open Wednesday, Thursday, Saturday and Sunday, 2 to 5:30 P.M.; Ripe (032 183) 265.]

Farther north in East Sussex near Crowborough, Mr. and Mrs. Martin Furniss have built a fine garden on two acres at **Cobblers**. Mr. Furniss is an architect, and he built the brick paths, terraces, steps and retaining walls that give the basic flowing lines to the garden. The crescent-shaped design for the plant beds allows the garden to reveal itself gradually, and as one walks along the wide serpentine path, the view changes at every turning. Mr. Furniss is also a collector, and has created habitats suitable for growing many different kinds of plants from alpines to aquatics. [Open some summer Sundays.]

The author and plantsman Christopher Lloyd's garden at **Great Dixter** in Northiam, East Sussex, is not far from Sissinghurst (which one will want to visit, of course, and revisit). The garden was begun by Lloyd's parents in 1910 with the help of Edwin Lutyens, who restored the timbered house. The many yew hedges and fanciful yew topiaries (18 in the High Garden, another dozen or so in the Topiary Lawn behind the house), clipped formally into shapes of birds on pedestals or towers with turrets, are a legacy from his father, Nathaniel Lloyd, and continue to give the garden an unmistakable identity.

The garden is designed with many different compartments, some defined by hedges or walls, others by rustic outbuildings scattered over the place such as the oasthouses, barns, sheds and a chicken coop. Lloyd's reputation as a connoisseur plantsman who likes to experiment with a diversity of plants is evident everywhere, but nowhere better than in the long border (70 yards long by five wide). He mixes shrubs, perennials and annuals with a temerity born of long experience and knowledge. There is an astonishing energy about the plantings, and it is both humbling and stimulating to come upon a familiar plant, mullein perhaps, and not recognize it because it looks so spectacular. [Open Tuesday to Sunday 2 to 5 P.M., April through October; Northiam (079 74) 3160.]

For travelers with a literary as well as horticultural bent, two sidetrips are worth making. One is to **Great Maytham Hall** in Rolvenden, Kent (a few minutes away from Great Dixter), where the author Frances Hodgson Burnett lived. There you can relive childhood memories by visiting the walled garden, which inspired her to write *The Secret Garden*. [Open May to September on Wednesday and Thursday, 2 to 5 P.M.; 01-836 1624.]

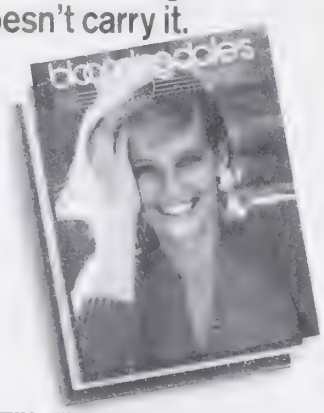
The other literary mecca is **Bateman's,** Burwash (in East Sussex), where Rudyard Kipling lived for many years and wrote some of his best-known works including *The Glory of the Garden*. Herbaceous borders, a long herb border, yew hedges and a formal rose garden at the end of a pond give way to idyllic vistas as one follows the path to the old mill. [A National Trust property, Bateman's is closed Thursday and Friday; Burwash 882 302.]

Near Maidstone in Kent is **Eyhorne Manor**, where Sheila and Derek Simmons live in a 15th-century "yeoman's house" they have restored over 20 years. The small-verging-on-tiny garden is the most unique one I visited, and both house and garden are in danger of becoming lost under the honeysuckle, Virginia creeper and other vines that embower them. In true cottage garden fashion the beds are chockfull of thriving plants that are cherished and fretted over with no thought of formal design, theory or competition. Many of the plants in the garden are herbs, such as the upright rosemary 'Miss Jessup' (growing here as five-foot shrubs), prostrate rosemary, sweet-smelling melliot, scented geraniums and artemisias. There are more than 100 roses from which the owners collect petals for potpourri. [Open afternoons May to September; Hollingbourne (062 780) 514.]

The splendid garden in a lovely setting on a small hillside at **Leeds Castle**, at Maidstone in Kent, was designed by the late Russell Page in 1980. It's called the Culpeper Garden in honor of the 17th-century owners of Leeds. Enclosed on three sides by buildings and a wall, the open lower end looks out over a lake on the castle grounds. It is elegant in its simplicity—formally structured box-hedged beds between brick pathways are planted with old-fashioned flowers. A herb border

(Continued on page 118)

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TRAVEL: ENGLISH GARDENS

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stretches along the foot of the wall. Should you wish to linger in one of the garden chairs, a breeze is sure to waft the delicious scents your way. [Open April to October, 11 A.M. to 5 P.M.; November to March, Saturday and Sunday, 12 to 4; Maidstone 65400.]

TIPS FOR SELF-GUIDED ENGLISH GARDEN TOURS

Garden guides that give descriptions, locations, hours and admission fees are essential. A must are the National Trust properties listed in *Historic Houses, Castles and Gardens in Great Britain and Ireland* (British Leisure Publications). This should be supplemented by The National Gardens Scheme's *Gardens of England and Wales Open to the Public*, which is updated each year. The large-scale detailed area maps included in *The Ordnance Survey Guide to Gardens in Britain* are useful for locating garden gates at your destination.

Road maps and garden guides can be ordered from the British Travel Bookshop, 40 W. 57th St., New York, NY 10019. Any of the road atlases or maps published by the Automobile Association or the Ordnance Survey are excellent. I found the large-scale AA Big Road Atlas of Great Britain indispensible.

Open days at some of the smaller gardens can change without notice, and it is a good policy to confirm in advance. Most owners say that visitors are allowed into their gardens outside regular open times provided an appointment is made by mail or phone.

Allow a generous amount of time to traverse (particularly if stops are made to check directions) than supposed.

Program no more than two gardens a day, one if it is a large garden. Keep your itinerary flexible to be able to visit other undiscovered gardens you may hear about along the way. Think of those discussed here as a core around which to build your own English garden adventures. ■

Margaret Parke is a free-lance horticultural journalist and photographer who lives in Bedford, New York.

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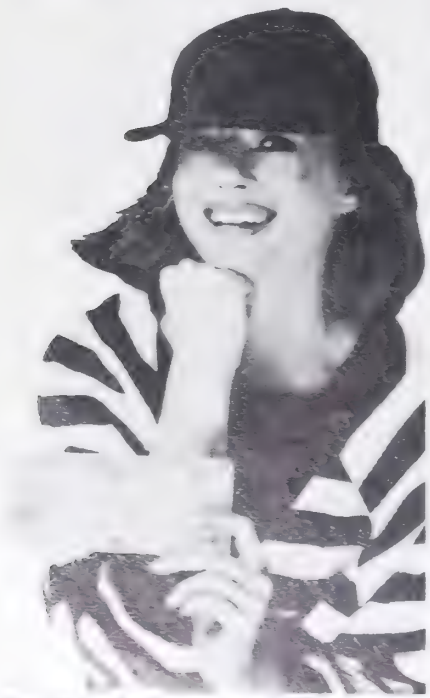
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GARDEN GUIDE

Use flowers like paints on a palette to make the most of color in your garden

By KEN DRUSE

When you become a garden artist, flowers will be the colors on your palette. Using this palette with an awareness of color relationships will enable you to achieve a variety of effects and moods with plants.

The late Gertrude Jekyll, still the doyenne of English garden enthusiasts and a "painter" of perennials borders, once cautioned that having a quantity of plants—no matter how good or how many—does not constitute a garden, only a collection.

Certainly the idea of making delicate flower "paintings" in the manner of Miss Jekyll is a formidable challenge. Where to begin? You may find that "Start With Color," pages 90 to 93, will encourage you to attempt some schemes suggested by color associations on the color wheel. I recall doing color plantings inspired by the works of master painters. Monet pieces come to mind, of course, but one of my attempts was drawn from a painting by William Merritt Chase. His pale orange, melon and peach colors looked magnificent against the painting's green foliage.

The chart below, intended as a guide, groups flowers not only by color but also by time of bloom. You'll find that plants of each species are available in the colors suggested, but you'll have to seek out the hybrids that suit your needs and arrange them by height and shape as well as color.

Use this chart when ordering plants from mail-order catalogs, and take it along to the nursery when you need to make choices. Start small when planning your color garden. Even a four-by-eight-foot border would be fine for experimentation. With luck you'll find that in your hands the "paints" on your palette will truly come to life in your garden. ■

PLANNING YOUR COLOR GARDEN

	Yellow range	*Orange range*	*Red range*	*Rose to violet*	*Blues*	*Whites*
SPRING	Doronicum Forsythia Fritillaria Kerria Narcissus Peony (tree) Primrose Tulip	Fritillaria Quince Tulip	Camellia Crab apple Pansy Quince Ribes Tulip	Clematis Dicentra Rhododendron Tulip	Anemone Brunnera Clematis Iris Muscari Myosotis Pulmonaria Vinca	Arabis Clematis Iberis Tulip Viburnum
EARLY SUMMER	Alyssum Cytisus Daylily Potentilla Rose Tulip	Calendula Kniphofia Poppy Rose Tulip	Digitalis Peony Phlox Poppy Primrose Rhododendron Rose Tulip	Allium Dictamnus Heuchera Lilac Lilium Peony Phlox Rose Tulip	Ceanothus Centaurea Gentian Iris Lilac Nepeta Phlox Scilla Wisteria	Campanula Cerastium Clematis Cornus Dictamnus Iris Lilac Rose
SUMMER	Achillea Coreopsis Daylily Hypericum Lilium Ligularia Oenothera Verbascum	Calif. poppy Daylily Gazania Geum Iceland poppy Lilium Marigold Pelargonium	Clematis Cosmos Lilium Lobelia Monarda Nicotiana Pelargonium Petunia Salvia (ann.)	Allium Astilbe Buddleia Dianthus Engeron Lilium Pelargonium Petunia Polygonum	Campanula Delphinium Geranium (per.) Lavender Linum Lobelia Morning glory Salvia (per.)	Achillea Aruncus Astilbe Campanula Gypsophila Lilium Petunia
LATE SUMMER	Chrysanthemum Helenium Helianthus Hypericum Lilium Marigold Rudbeckia Snapdragon Sundag-	Campsis Canna Crocosmia Dahlia Lilium Rudbeckia	Clematis Gladiolus Hollyhock Phlox Snapdragon	Anemone (Jap.) Aster Cleome Hydrangea Lythrum Monarda Penstemon Phlox Rose	Ageratum Agapanthus Ageratum Aster Echinops Gentian Hydrangea Perovskia Platycodon Stokesia	Agapanthus Anemone Chrysanthemum Hydrangea Lysimachia Phlox

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PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

ON DECORATING AND DESIGN

●*Page 12:* **Wallcovering**—Osborne and Little, 979 Third Ave., New York 10022. **William Paca House**—186 Prince George St., Annapolis, MD 21401; (301) 263-5553.

HB MARKETPLACE

●*Pages 18 and 19:* **Skirted bench #33-927,** 36½ by 17½ by 25½ inches high; **fabric #5042056,** 96 percent rayon/4 percent cotton—Century Furniture Co. (M), PO Box 608, Century, NC 28603; (800) 852-5552. **Fringed ottoman #7597,** 36 by 20 inches high; **100 percent damask #3-6012-19**—Tomlinson (M), PO Box 2408, High Point, NC 27261. **Ruffled skirt ottoman #532,** 28 by 18 inches high, 100 percent cotton fabric, porcelain color—Lee Industries, Inc. (M), PO Box 26, Newton, NC 28658. **Stool #X-8603,** 21 by 16 by 19 inches high; **silver gray fabric #34-2859-11-H,** 50 percent silk/50 percent acetate, tassels optional, price varies according to fabric—Henredon Furniture Industries, Inc. (M), PO Box 70, Morganton, NC 28655. **Window seat #322,** 54 by 22 by 35 inches high (price is with fabric shown, **Samarcand taupe and white stripe, BP3522,** available through designers and select retail stores); Dapha operates strictly C.O.M. (pieces upholstered in customer's own material); base price without fabric, $1,045—Dapha, Ltd. (T,M), PO Box 1584, High Point, NC 27261; (800) 334-7396. **Bench #7073,** 42 by 18 by 16 inches high can be covered in a choice of Laura Ashley upholstery fabric, Laura Ashley Upholstered Furniture Collection—Bridgeford Furniture Inc. (M,R), Box 1314, Morganton, NC 28655. Check major department stores and Laura Ashley shops. **Ottoman #115,** 25 by 24 by 17 inches high, available in assorted upholstery choices—Erwin-Lambeth (M), 201 E. Holly Hill Rd., Thomasville, NC 27360. **Box-pleated ottoman #7558,** 100 percent cotton—Tomlinson (M), PO Box 2408, High Point, NC 27261. **Concepts ottoman #C3-3130,** 23 by 23 by 19 inches high; **fabric #375A75**—Century Furniture Co. (M), PO Box 608, Century, NC 28603. **Parisienne red footstool,** 50 percent viscose/50 percent cotton, large selection of European import fabrics available—Christian Schlumberger (R), 1270 Third Ave., New York 10021.

HB TODAY

●*Page 23: Good Buys:* **Fruit and vegetable ceramics by Barbara Eigen:** Lemon with twig handle, $20; apple, $30; French melon with leaf, $40; fennel creamer, $32; fennel vase, $20—Gumps (R), 250 Post St., San Francisco, CA 94108; The Galleria, Suite 2475, 5015 Westheimer, Houston, TX 77056; The Galleria, Suite 1105, 13350 Dallas Parkway, Dallas, TX 75240; 9560 Wilshire Blvd., Beverly Hills, CA 90212; Eigen Arts (M), 579 Broadway, New York 10012. **Roman Wall pink textured wallpaper,** available in 90 colors, 27-inch-wide roll, $87—Norton Blumenthal, Inc. (T), 979 Third Ave., New York 10022. **Shaker-style cabinet,** 26½ inches by 9 inches by 30 inches high; **one-drawer table,** 30 by 16 by 28 inches wide, available at 55 Workbench outlets on East Coast and in Midwest. For store nearest you write: Workbench (R), 470 Park Ave. S., New York 10016. **Glass tiles,** also in custom colors, $8.65 a square foot—Ceramique François (R), 107 Greene St., New York 10012; 160 Commonwealth Ave., Suite U1-A, Boston, MA 02116. **Reproduction fabrics from The Textile Museum**—Lee Jofa, Inc. (T), 979 Third Ave., New York 10022; The Textile Museum Shop (R,MO), 2320 S St. NW, Washington, DC 20008. **Focus America: Savannah,** April 27 to May 9—Lord & Taylor (R), 424 Fifth Ave., New York 10018

●*Page 26: Best of Shows:* **Cherry wing chair with cane seat,** $750—Thomas Svec, Box 31B Island Route, Lockhaven, PA 17745.

●*Page 28: A King's Luxuries:* **Wire English garden chair,** $550; **copper bow hangers,** $150; **pink and white sheets,** queen, flat, 100 percent cotton damask by Orlandi, $210; **blue, yellow and peach striped sheets,** by Castellini, 100 percent cotton, $90; **French reproduction steel chair,** $675; **marbled portfolios and picture frames from Venice,** $50 to $100; **bathrobe by Pierre Bignon,** $110; **wooden hanger with bow,** $8—Sue Fisher King (R), 3075 Sacramento St., San Francisco, CA 94115. *Plying Her Craft:* **Meredith Gallery:** Hartung/Mason Chair, $1,950; vases by Anthony Corradetti, $400 to 450; "Above and Beyond" tapestry by Louise W. Green, $1,400; shelf by James Hong, $1,000.

COLOR

●*Page 51:* **Hand-enameled wood platter by Mari Renwick,** 18 inches—Rogers-Tropea, Inc. (R), 1351 Third Ave., New York 10021. *Below: Designer:* John Saladino, 305 E. 63rd St., New York 10028. **Benares #660/22 fabric on chair**—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Drum table,** Facade Collection—Baker Furniture Co. (M), 917 Merchandise Mart, Chicago, IL 60654. **Kypa Vertical Stripe #5702-19 wall upholstery fabric**—Boussac of France (T), 979 Third Ave., New York 10022. **Villa chair**—Saladino Furniture Inc. (T), 305 E. 63rd St., New York 10021. **English 18th-c. tole lamp**—Durenberger Antiques (R), 31431 Camino Capistrano, San Juan Capistrano, CA 92675. **Ninon Taffetas #34540.00/5197 fabric for toss pillow**—Brunschwig & Fils (T), 979 Third Ave., New York 10022.

●*Page 52:* **Porcelain striped plate by Matt Yanchuk**—Civilisation (R), 78 Second Ave., New York 10003. **Lacquered wood Delphic chair**—Bruce Bierman Design, 29 W. 15th St., New York 10011.

●*Page 53:* **Room designed by Stewart R. Skolnick Associates, Inc. "Torso" sofas—**Atelier International (T), 30-20 Thomson Ave., Long Island City, NY 11101.

●*Pages 54 and 55: Designer:* Geoffrey Bradfield, Jay Spectre Inc., 225 E. 57th St., New York 10022. **Cabanas designed by Geoffrey Bradfield. Drawing of Tuxedo Park by Bailey; wooden table designed by Richard Morris Hunt and commissioned for Château-Sur-Mer in 1873; early-19th-c. American painted chairs**—all from private collection of Geoffrey Bradfield. **Quilted chintz on sofa and club chair**—Clarence House (T), 979 Third Ave., New York 10022. **Sunflowers late-19th-c. English needlepoint pillow,** from the Aesthetic period—Florian Papp, Inc. (R,T), 962 Madison Ave., New York 10021.

●*Page 56, top left: Designers:* Mayo-DeLucci Interiors, 405 E. 54th St., 9E, New York 10022. To benefit the Friends for Long Island's Heritage; contact Carol Aronson or Arlene Travis, Mansions and Millionaires, PO Box 252, Greenvale, NY 11548. **Fabrics and furniture**—Rose Cumming, Inc. (T), 232 E. 59th St., New York 10022. **Lace for curtains**—Covington Fabrics (T,R), 267 Fifth Ave., New York 10016. **Throw pillows**—Terry L. Morton Antique Textile Cushions (T); by appointment (212) 472-1446. **Oriental rug**—Simon Manges & Sons, Inc. (T), 979 Third Ave., New York 10022. **Accessories**—Mariano Studio (T,R), 255-04 Northern Blvd., Little Neck, NY 11363. *Top right:* Kitchen designed by Alexandra Stoddard, Incorporated (T), 100 Park Ave., Suite 2606, New York 10017. *Bottom left: Designer:* Ina R. Hoover, 76 Murray Blvd., Charleston, SC 29401. Sponsored by the Charleston Symphony Orchestra League to benefit the Charleston Symphony Orchestra. **Agatha's Ribbons woven texture fabric for bedsteps, Royal Garden glazed chintz for valances, Gloriette plaid taffeta for dressing chair cushion, Maja figured chintz for dressing table skirt**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Fringe for valances**—Scalamandré (T), 950 Third Ave., New York 10022. **Kilim rug**—Shearings (R), 630-D Skylark Dr., Charleston, SC 29407. **Grass linen coverlet, battenburg pillow cases, envelope shams, tablecloth on dressing table**—The Hope Chest (R), 40 N. Market St., Charleston, SC 29401. **Ruffled shams, small pillow**—Side Street (R), 26 Windermere Blvd., Charleston, SC 29401. **Lamps**—Huntington House (R), Saint Andrews Shopping Center, Charleston, SC 29407. **Silver frame, white enamel clock, vanity set, silver basket, silver box, crystal jar with silver lid**—Croghan's Jewel Box (R), 308 King St., Charleston, SC 29401. **Oval wicker table**—The Wicker Gallery (R), Quadrangle Shopping Center, Charleston, SC 29407. **All antiques including brass and iron bed, pine chest, shaving mirror, Sheraton chair, cheval mirror**—Livingston & Sons (R), 2137 Savannah, Charleston, SC 29407.

●*Page 57: Designer:* Sally Altizer, Design Connection, 2422 Cypress Ct., High Point, NC 27260. To benefit The North Carolina Shakespeare Festival. **Dressing room wallpaper**—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Ribbon fabric in dressing room, Green Teawood fabric in bathroom**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Ottoman fabric**—Fonthill Wallpaper Ltd. (T), 979 Third Ave., New York 10022. **Lamps**—Chapman (T), 21 E. 26th St., New York 10010. **Popcorn rugs**—Marion-Kent (T), 300 D St. SW, Suite 701, Washington, DC 20024. **Watercolor botanicals, shells, landscapes and *faux* panel, original artwork**—Ferol Holladay (T,R), 302 Cloniger, Thomasville, NC 27360. **Hand-painted plant stands by Nierman Weeks—J.** Lambeth & Co. (T), 300 D St. SW, Suite 325, Washington, DC 20024; Ainsworth Noah & Associates (T), PO Box 14325, Atlanta, GA 30324-1325; Richard Spivey & Associates (T), 9006 World Trade Center, Dallas, TX 75258; Clifford Stephens (T), 114 N. Robertson Blvd., Los Angeles, CA 90048.

●*Pages 58 and 59: Architecture:* Valerie J. Boom Design, 421 Hudson St., New York 10014. **Scroll chair #41, molded and bent birch; fan-legged end table #601-X**—ICF (T), 305 E. 63rd St., New York 10021; Museum of Modern Art Shop (R), 11 W. 53rd St., New York 10019. **DeMenil #920 low table designed by Gwathmey Siegel**—ICF (T), 305 E. 63rd St., New York 10021. **Wall chair designed by Lou Goodman,** yellow—Gallery of Applied Arts (R,T), 24 W. 57th St., New York 10019. **Poncho sectional seating,** white cotton trimmed in yellow wool, available in several colors—Roche-Bobois (R), 200 Madison Ave., New York 10016. **Leitner desk designed by Ettore Sottsass,** pressed stained wood, lacquered wood legs, 47¼ by 43¾ by 16½ inches deep, closed; made in Austria—Furniture of the Twentieth Century (T), 227 W. 17th St., New York 10011.

●*Pages 60 and 61: Designer:* William Diamond Assoc., 115 E. 9th St., NY 10003. *Top left:* **Porcelains**—Bardith Ltd. (R,T), 901 Madison Ave., New York 10021. *Bottom left:* **Praying Mantis paint #Q947T**—Color Trend Que Paints (M). **Painted floorcloth by Nancy A. Kintisch,** (718) 797-5729. **Trim on chair #V-48 color #3**—Scalamandré (T), 950 Third Ave., New York 10022. **Chair fabric #14300-45**—Clarence House (T), 979 Third Ave., New York 10022. **Biedermeier demi-lune table**—Valley House Antiques (R), 182 Birch Hill Rd., Locust Valley, New York 11560. **Mirror**—Kenneth Hammitt Antiques (T), 346 Main St., Woodbury, CT 06798. *Right:* **Pair of Biedermeier bookcases with glass fronts**—Jean Paul Beaujard Antiques (R,T), 209 E. 76th St., New York 10021. **Needlepoints of lilies for pillows—J.** Garvin Mecking (T), 72 E. 11th St., New York 10003. **Black lacquered tray made into table**—Bardith Ltd. (T,R), 901 Madison Ave., New York 10021. **Pair of lamps**—Kentshire Galleries (R,T), 37 E. 12th St., New York 10003. **Curtain fabric #L-62130,** white, Lee Barrons—Decorators Walk (T), 979 Third Ave., New York 10022. **Blue and white fabric #32164-7-3A lining curtains**—Clarence House (T), 979 Third Ave., New York 10022. **Firescreen #58365**—Florian Papp (R), 962 Madison Ave., New York 10021. **Vue d'Ensonvelle painting by Jean Ferdinand Monchablon**—Hirschl & Adler Galleries, Inc. (R), 21 E. 70th St., New York 10021. **Needlepoint rug designed by William Diamond,** not available. **Stenciled border by Nancy A. Kintisch. Blue damask #834755 on tufted chair**—Lee Jofa, Inc. (T), 979 Third Ave., New York 10022. **Naturelle white on white striped silk fabric #61**—Fonthill Ltd. (T), 979 Third Ave., New York 10022. **Biedermeier table**—Evergreen Antiques (T,R), 1249 Third Ave., New York 10021. **Grey Dawn Q13-17T paint**—Color Trend Que Paints (M).

(Continued on page 128)

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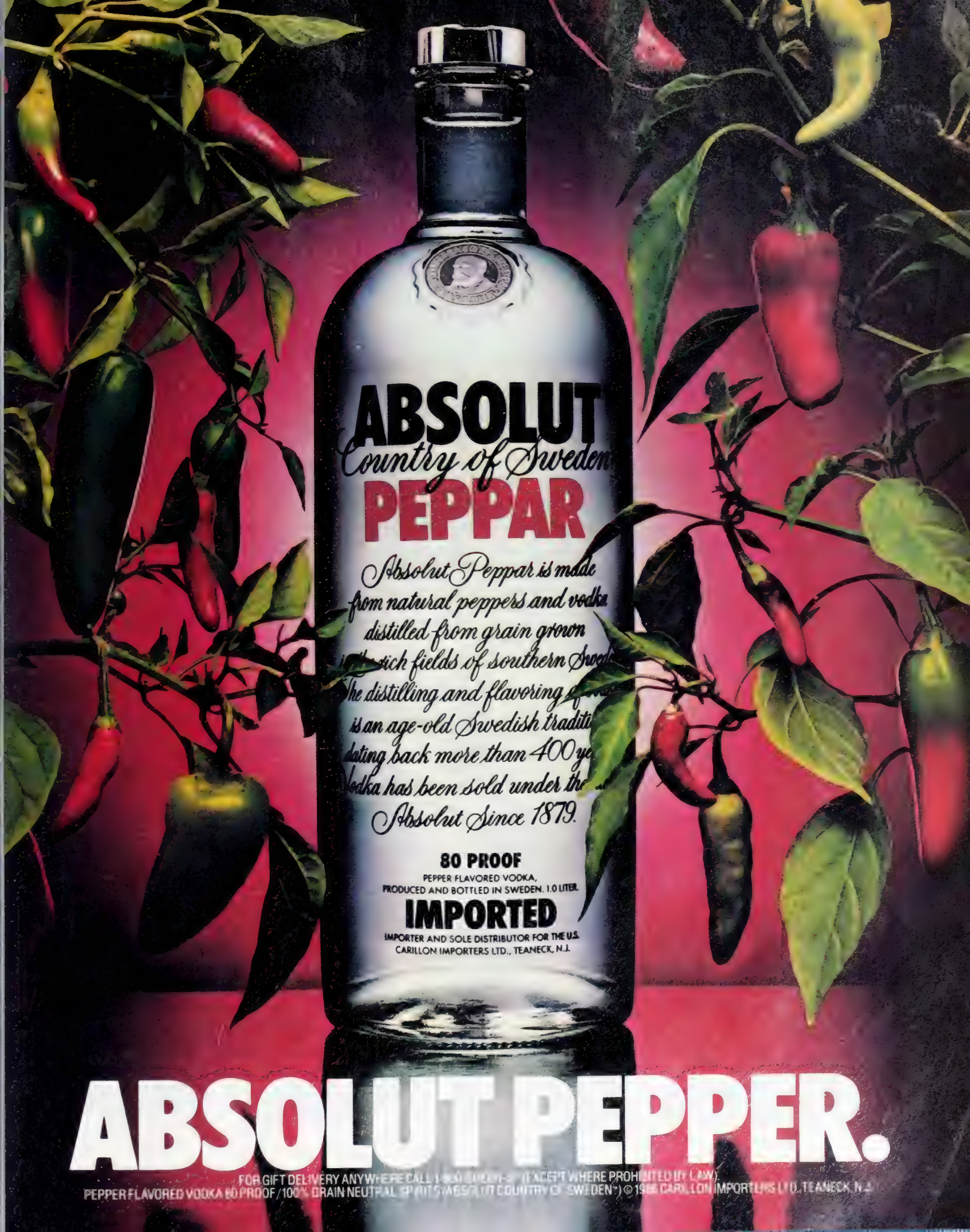
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PRODUCT INFORMATION

Continued from page 122

A HUNDRED HAPPY SUMMERS

●*Pages 62 and 63:* **Twig bench**—Courtyards (R), Mill Pond Shops, Tiverton Four Corners, RI 02872. **Wooden croquet set**—Hammacher Schlemmer (R), 147 E. 57th St., New York 10022. **English antique Spode grape and leaf compote, English antique plates, English antique pitcher**—Bardith Ltd. (R,T), 901 Madison Ave., New York 10021. **Abigail table skirt fabric, 100 percent cotton; Deidre fabric, 100 percent cotton; hand embroidered cross-stitch for tablecloth and napkins**—Ralph Lauren Polo Shop (R), 867 Madison Ave., New York 10021. **Picnic basket**—Wing Carriage House Antiques (R), 1151 Main Rd., Westport, MA 02790.

●*Pages 64 and 65:* **Cherry blossom fabric on upholstered love seat, Pennington and Jasmine fabric on love seat pillows, Jasmine fabric on upholstered club chair, Chamomile fabric on club chair pillow, Marine Stripe fabric on wicker rocker and ottoman cushions, Calico Rose fabric on banquette, Pennington, Jasmine and Chamomile fabric on banquette pillows, Hampstead and Whitney blue and white rugs, teddies on Orkney chair**—Ralph Lauren Polo Shop (R), 867 Madison Ave., New York 10021. **Pine trunk, Orkney chair**—Ann-Morris Antiques Inc. (T), 239 E. 60th St., New York 10022. **Pink throw**—The Wicker Garden (R), 1318 Madison Ave., New York 10128. **Quilt on wicker rocker**—Judith Milne (T), 506 E. 74th St., New York 10021. **Table**—Barrick & Beckett Antiques, Ltd. (T,R), 520 E. Durant, Aspen, CO 81611. **Basket under sofa table**—Faces of Time (R), 2200 Silver Springs, Suite 220, Dallas, TX 75201. **Red and white transferware plates**—Carol Leverett Antiques and Interiors (R), 2813 Ferndale Pl., Houston, TX 77098. **Gas lamp**—Swedish Cottage Country Antiques (R), 1281 Madison Ave., New York 10028. **Clock, postcard holder on table, large wooden candlestick**—John Rosselli, Ltd. (T), 225 E. 72nd St., New York 10021. **Small wooden candlestick**—R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021. **Green floral Spode plate on trunk, plate on table**—Bardith Ltd. (R,T), 901 Madison Ave., New York 10021. **Wooden bowl**—Evergreen Antiques (T;R), 1249 Third Ave., New York 10021; 120 Spring St., New York 10012. **Lace cloth**—Jean Hoffman-Jana Starr Antiques (R,T), 236 E. 80th St., New York 10021

●*Page 66:* **Porcelain bowl, pitcher**—The Wicker Garden (R), 1318 Madison Ave., New York 10128. **Painted desk, chair, dresser**—Barrick & Beckett Antiques, Ltd. (R,T), 502 E. Durant, Aspen, CO 81611. **Lace linen runner and lace linen cloth, straw hat with roses**—Jean Hoffman-Jana Starr Antiques (R,T), 236 E. 80th St., New York 10021. **Boy portraits, metal flower sconce**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Staffordshire dog**—Bardith Ltd. (R,T), 901 Madison Ave., New York 10021. **Sunnyvale bed skirt and pillow sham; Felicity top sheet and pillow; Calico Rose bottom sheet, blue only; Merissa lace bed skirt, Willow Stripe wallpaper, Clair small oval rug**—Ralph Lauren Polo Shop (R), 867 Madison Ave., New York 10021. **Mirror**—Stone House Club, Sakonnet Point Rd., Little Compton, RI 02837. **Floor painted**—Cynthia Rosenbloom, PO Box 197, Planetarium Station, New York 10024. **Little basket, silver/gold frame, crystal enamel jar**—Faces of Time (R), 2200 Silver Springs, Suite 220, Dallas, TX 75201.

●*Page 67:* **Courtney headboard and footboard slipcovers, Willow Stripe dust ruffle, Patience underskirt and white ruffled pillow sham, top sheet; Blue Oxford cloth bottom sheet, Cherry blossom pillow sham, Pennington comforter cover, Blue Mattress Ticking wing chair, Edgewater pillow on wing chair, straw hats, hat rack, Calico Rose wallpaper**—Ralph Lauren Polo Shop (R), 867 Madison Ave., New York 10021. **Quilt**—Judith Milne (T), 506 E. 74th St., New York 10021. **Folding bamboo table**—Limited Editions (T), 253 E. 72nd St., New York 10021. **Chair with geranium pot**—Ann-Morris Antiques Inc. (T), 239 E. 60th St., New York 10022. **Heart basket**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Pocketbook on hat rack, frames on windowsill**—John Rosselli, Ltd. (T), 255 E 72nd St., New York 10021. **Linen rag rug**—Ralph Lauren Polo Shop (R), 867 Madison Ave., New York 10021. **Quilt, oil lamp, pitcher, plate on bedside table, teddie, alphabet blocks, bird cage, dish, basket on bamboo table, pictures on wall**—Wing Carriage House Antiques (R), 1151 Main Rd., Westport, MA 02790

●*Page 68:* **White iron and brass bed**—The Wicker Garden (R), 1318 Madison Ave., New York 10128 **Painted desk and chair**—Barrick & Beckett Antiques, Ltd. (T,R), 520 E. Durant, Aspen, CO 81611. **Laurel upholstered wing chair, curtain fabric, white ruffled shams; Meadow Flowers pillow, Fairisle throw, Sunnyvale pillow sham fabric, Felicity pillow and top sheet, Edgewater Madras comforter**—Ralph Lauren Polo Shop (R), 867 Madison Ave., New York 10021. **Portraits of boys, small clock on painted table, ivory picture frame, crystal/silver jars on painted table, silver mirror, ivory brushes**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Straw hat with roses**—Jean Hoffman-Jana Starr Antiques (R,T), 236 E. 80th St., New York 10021. **Mattress and boxspring**—Kleinsleep (R), 962 Third Ave., New York 10022. **Double wedding ring quilt on bed**—Sweet Nellie (R), 1262 Madison Ave., New York 10128

●*Page 69:* **Willow Stripe wallpaper, white wicker love seat, Haviland rug, Hydrangea pillows and cushion on love seat, Hydrangea fabric for slipcover on chair, Cynthia white eyelet pillow, Laurel white pillow**—Ralph Lauren Polo Shop (R), 867 Madison Ave., New York 10021. **Green tea table**—Limited Editions (T), 253 E. 72nd St., New York 10021. **Hatboxes**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Knitting basket**—Ann-Morris Antiques Inc. (T), 239 E. 60th St., New York 10022. **Plate prints**—Yale R. Burge Inc. (T), 305 E. 63rd St., New York 10021 **Silver coffee service**—The Wicker Garden (R), 1318 Madison Ave., New York 10128. **Small painted table with three drawers**—Barrick & Beckett Antiques, Ltd. (R,T), 520 E. Durant, Aspen, CO 81611. **Ceramic lemon**—John Rosselli, Ltd. (T), 225 E. 72nd St., New York 10021. **Lace/linen runner**—Jean Hoffman-Jana Starr Antiques (R,T), 236 E. 80th St., New York



10021. **Plates on wall, teacup and saucer, small pitcher, plate on table, porcelain candlestick**—Bardith Ltd. (R,T), 901 Madison Ave., New York 10021.

BEST SMALL HOUSE '87

Architect: Walter Chatham, 225 Lafayette St., New York 10012. *Designer:* Richard Lowell Neas, 157 E. 71st St., New York 10021. *Builder:* Trueblood Construction Co., 904 Sumneytown Pike, Spring House, PA 19477. *Landscaping:* VF Lawn/Landscape, 2161 Warwick Rd., Warrington, PA 18976. *Painter:* Peter Merscher, PO Box 398, Bedminster, PA 18910

●*Pages 70 and 71:* **Exterior cedar siding**—Western Red Cedar Lumber Association, 1500 Yeon Bldg., Portland, OR 97204. (For free cedar siding/paneling guide, write Dept. HB at above address.) **Roofing**—Red Cedar Shingle & Handsplit Shake Bureau, Suite 275, 515 116th St. NE, Bellevue, WA 98004; Anglo-American Cedar Products Ltd. (M), PO Box 351, Sumas, WA 98295. **Hardwood flooring**—National Oak Flooring Manufacturers Association, 804 Sterick Bldg., Memphis, TN 38103; Koppers, Inc. (M), Wolman Dept., K-7530, Pittsburgh, PA 15219; APA glued floor system, American Plywood Association, PO Box 11700, Tacoma WA 98411. **Wood windows**—Marvin Windows (M,T), 8043 24th Ave. S., Minneapolis, MN 55420. (For a free copy of Marvin's 16-page all-color brochure on window styles, write to Dept. HB at above address.) **Preservative-treated southern pine decking**—Southern Forest Products Association, PO Box 62468, New Orleans, LA 70251 (*The Idea Book* is free—write Dept HB at above address); Stauffer & Sons, (M), PO Box 62468, Warrington, PA 18976. **Chimney pots**—Superior Clay Corporation (M,R), PO Box 352, Uhrichsville, Ohio 44683. **Exterior lighting**—Crown Electric Supply (R), PO Box 337, Huntington Valley, PA 19006. **Exterior paint on siding, deck, porch floors** (one coat brushed on, wiped off) **and trim**—#2537 Blossom White; **exterior paint on window sash, mullions, shutters, doors**—#7426 Dark Forest—all from Pittsburgh Paints (M), PPG Industries, Inc., One PPG Place, Pittsburgh, PA 15272. (For free brochures on painting tips/tools, write Dept. HB at above address.) **Bali mini blinds Morning Blue #014 custom blinds; Bali mini blinds White Satin #205**—Bali (M), Marathon-Carey-McFall Co., Box 500, Montgomery, PA 17752-0500. **Commodore Steamer Teak chaise, Cambridge table, Roman Garden Parasol**—with waterproof cotton canvas #F175 top, 9 feet high, 10 foot 3-inch diameter beechwood mast—Clapper's (MO), 1125 Washington St., W. Newton, MA 02165. **White fiberglass English planter boxes #3918,** 18 by 21 inches high, **Double Hoopback bench #4981,** 36¼ inches wide, **Hoopback chairs,** 19½ inches wide, **Victorian round table #4101,** 28 inches in diameter—Smith & Hawken (MO), 25 Corte Madera, Mill Valley, CA 94941. **Isleboro five-piece outdoor furniture set;** table, 60 inches; two-piece settee and two chairs, mahogany painted white—Weatherend Furniture by Imagineering Inc. (M), 3 Gordon Dr., Rockland Industrial Park, Rockport, ME 04841.

●*Pages 72 and 73:* **Paint throughout except where noted otherwise: #2510 Milky White**—Pittsburgh Paints (M), PPG Industries, One PPG Place, Pittsburgh, PA 15272. **Baker Entertainment Unit #5406-10,** 46 by 20 by 88 inches high; **Elm armchair #5448; server #5431,** 52 by 17 by 36 inches high; **bench #5431,** elm covered in suede; **console table #1464** with red crackle finish; **pair of stands #5485,** 12 by 12 by 41½ inches high, deep red finish, all from Far East Collection; **George I gateleg table #5076,** walnut with suede top; **sofa #802-72,** 72 by 34 inches high; **tea table #5463-D,** black lacquer with gold decoration, 28 by 18 by 26 inches high, **tufted chair #871-44**—Baker Furniture Co. (M), 917 Merchandise Mart, Chicago, IL 60654. (For the store nearest you, write Dept. HB at above address.) **New Durtal Moiré Texture #60183.01 yellow fabric on armchair seat cushion; Benet Cotton Texture #607030.01, fabric on sofa,** 49 inches wide, white on white; **Vermont Figured Texture #41061.02 fabric on tufted chair,** 53 inches wide—Brunschwig & Fils (T), 979 Third Ave., New York 10021. **Mohair silk throw, ivory**—James Gould (T), 62 Arch St., Riverside, CT 06878. **Plain four-panel gold screen**—Charles R. Gracie & Sons (T), 979 Third Ave., New York 10022. **Duette shades on French doors and windows, White Iris #950**—Hunter Douglas (M), 601 Alter St., Bloomfield, CO 80020; (800) 438-3883. **Covered basket** (cover is off)—Art Asia (R), 1086 Madison Ave., New York 10021. **Ivory box, square white vase, blue/white cachepot, large celadon charger, pair of Indian wood turnings, tortoiseshell box, Chinese green bowl, Chinese marble head on plain black gallery base**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021.

●*Page 74:* **Brookfield Double Sink in white; Alterna fittings, chrome with chrome insets**—Kohler Co. (M), Kohler, WI 53044. **Countertop, Formica® brand 2000X Building Products, Frost**—Formica Corporation (M), 1501 Broadway, New York 10036. (For free countertop brochure, write Formica, Dept. HB, 1 Stanford Rd., Piscataway, NJ 08854.) **Newport kitchen cabinets #H-35,** oak finish, chrome knobs—Wood-Mode Cabinetry (M), Wood-Metal Industries, Kreamer, Snyder County, PA 17833. (For a 100-page *Masterpiece Catalog,* send $5 to Wood-Mode, Dept. HB at address above.) **Europa-II dishwasher, Europa-II cooktop, Europa-II micro-thermal double ovens**

(Continued on page 134)

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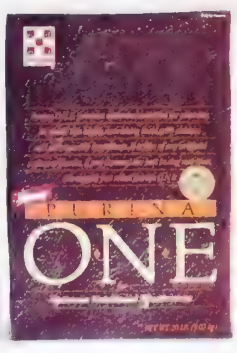
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PRODUCT INFORMATION

Continued from page 129

=CMT21—Thermador/Waste King (M), 5119 District Blvd., Los Angeles, CA 90040. **Sub-Zero refrigerator/freezer Model =211**—Sub-Zero Freezer Co. Inc., PO Box 4130, Madison, WI 53711. **Krups 8-cup Brewmaster II coffeemaker =145185, Hobel 3-bowl set =133876, Russell Hobbs microchip toaster =145078**—Williams-Sonoma (MO), PO Box 7456, San Francisco, CA 94120. **Calphalon pots and pans**—Dean & De Luca (R), 121 Prince St., New York 10012. **Small Sub-Compact 14081 White Sovereign Appliance Co** (M), 2001 S. York Rd., Oak Brook, IL 60521. *Top left:* **Four French chairs =4200, rubbed white finish covered in Baker suede =94-136; round dining table =5437**, 46-inch diameter, 29 inches high, Far East Collection—Baker Furniture Co. (M), 917 Merchandise Mart, Chicago, IL 60654. **Large ceramic *faux-bois* covered bowl**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Rag runner**—Evergreen Antiques (R,T), 1249 Third Ave., New York 10021. **Four Chinese fruit prints**, part of set of eight—Ursus Prints (R,T), 39 E. 78th St., New York 10021. **Trimline wall or desk telephone**—AT&T (M), 5 Woodhollow Rd., Parsippany, NJ 07054.

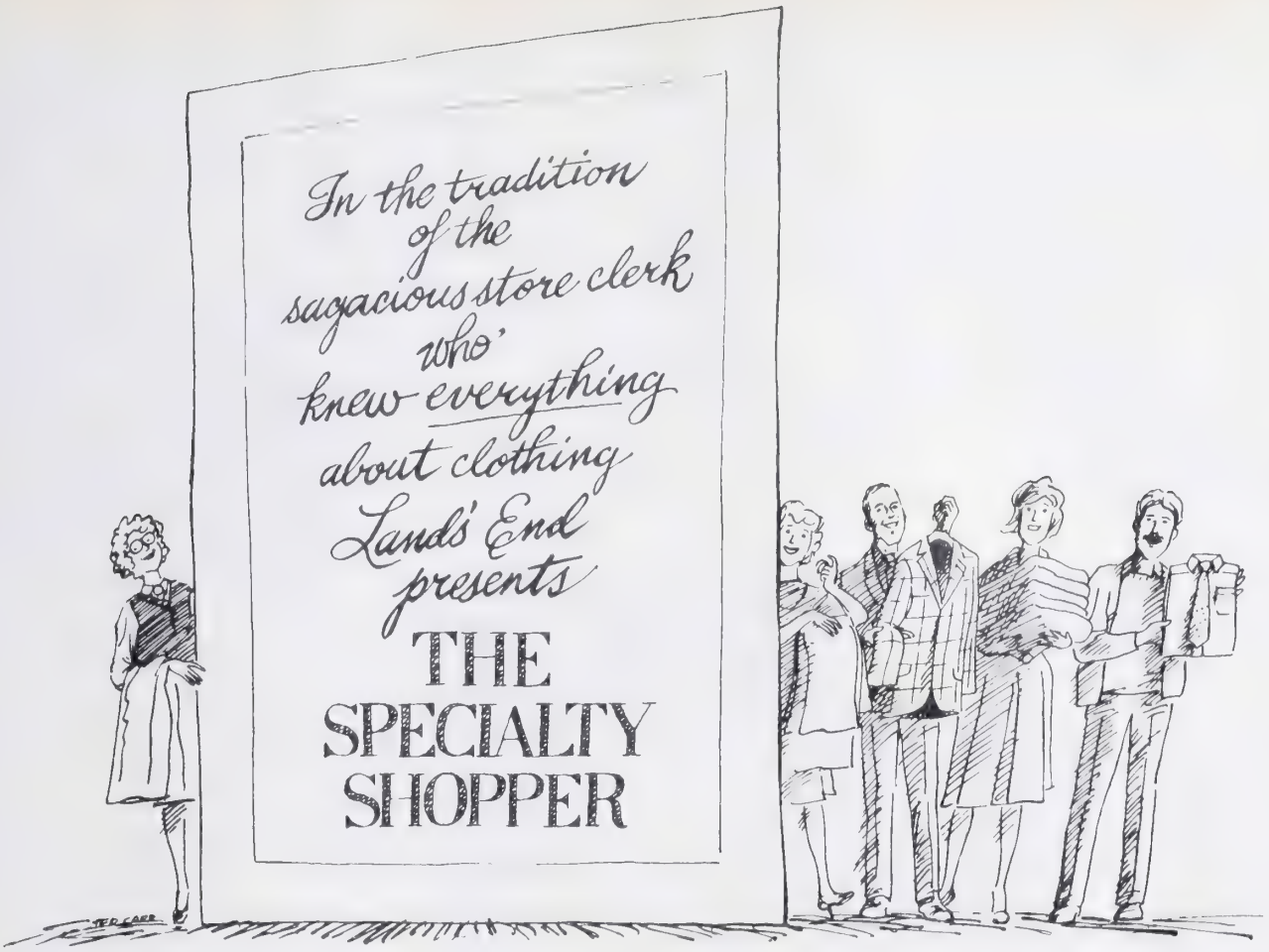
● *Page 75:* **Chinese multicolored small melon balls with wood lids**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Pair of blue and white vases**—Limited Editions (T), 253 E. 72nd St., New York 10021.

● *Page 76:* **Hexagonal ceramic mosaic floor tile, white =2; Dal-Linia glazed wall tile, K-185, Almond**—Dal-Tile Corp. (M), 7834 C.F. Hawn Freeway, Dallas, TX 75217. **Caribbean Whirlpool Tub, Almond; Rialto toilet, Almond; Farmington double sinks, Almond; antique six-prong fittings, polished brass; Bravura showerhead and handles, polished brass**—Kohler Co. (M), Kohler, WI 53044. (For Kohler's 24-page, all-color lavatory brochure send $2 to above address, Dept. HB). **Vanity, white oak pickled with white paint**—Creative Concepts in Fine Furniture Inc. (M), 715-6 Whitney Ave., Lantana, FL 33462. **Vanity countertop, Wilsonart Brand decorative laminate, Almond Solicor®**—Ralph Wilson Plastics (M), 600 General Bruce Dr., Temple, TX 75601-5199. (For free use/care booklet on decorative laminate, write Dept. HB at above address.) **Medicine cabinets**—Broan Nautilus (M), Hartford, WI 53027. **Regency Rope =1100.04 shower curtain fabric and border, grey on white, Regency Rope Border =1130.04**—Zajac's Fabrics, Wallpaper and Furniture (T), 1916 Park Ave., New York 10037. **Burgundy Oriental low table**—Limited Editions (T), 253 E. 72nd St., New York 10021. **Lemon yellow towels**—Dundee Mills (M), 111 W. 40th St., New York 10018. **Bath brush, soapdish, wooden bowl, shaving brush, sponges**—Bergdorf Goodman (R), 1 W. 57th St., New York 10019. **Mirrored valance lights =5040 over medicine cabinets**, chrome, 18 inches long—Paul Associates (T), 155 E. 55th St., New York 10022. **Roof windows**—Velux-America, Inc. (M), 450 Old Brickyard Rd., PO Box 3208, Greenwood, SC 29648.

● *Page 77:* **Acadia, Sonnet Beige Anso V Worry-Free carpet**—Karastan Rug Mills (M), 919 Third Ave., New York 10022. **Crossgrain =12798 wallpaper**, 20 ½-inch roll, 56 square feet; **Kabul Double Weight Silk Print =174460.00**, 21½-inch repeat, 50 inches wide on channeled comforter and upholstered chair; **Paddington Texture =14240.00/2 fabric** on seat cushion, 55 inches wide, Iris—Brunschwig & Fils (T), 979 Third Ave., New York 10021. **Upholstered chair =492**, 33 by 34 inches deep; **canopy bed =5421-06D**, 94 by 88 by 85 inches wide, white crackle finish; **Rosewood console =5468 as a dressing table**, 42 by 15 by 30 inches high; **Side chair =5440**, 21 by 21½ by 40 inches high; **lamp table =5461**, elm, all except upholstered chair, Far East Collection—Baker Furniture Co. (M), 917 Merchandise Mart, Chicago, IL 60654. **Duette shades =902, Woodrose**—Hunter Douglas (M), 601 Alter St., Bloomfield, CO 80020; (800) 438-3883. **Scallops 100 percent cotton sheets**, 200-thread count luxury percale; **European square shams, standard shams, accessory pillows, top and bottom sheets**, comforter not shown—Wamsutta (M), 111 W. 40th St., New York 10018. **Lavender mohair throw**—James Gould (T), 62 Arch St., Riverside, CT 06878. **Correct Comfort mattress and boxspring**—Stearns & Foster (M), 1300 E. 9th St., Suite 1501, Cleveland, OH 44114. **Alcove mirrors**—Falconer Glass Industries, 500 S. Work St., Falconer, NY 14733; installed by Cottman Glass & Mirror Co., 1809 Cottman Ave., Philadelphia, PA 19111. **Lavender marbleized paper products**—Il Papiro (R), 1021 Lexington Ave., New York 10021. **Chinese antique wedding trunk, red candlestick lamps, ivory and ivorine boxes, brushes, dressing table accessories**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Tryptych Chinese mirror**—Limited Editions (T), 253 E. 72nd St., New York 10021. **Black plate on trunk**—Gordon Foster (R,T), 1322 Third Ave., New York 10021. **Trimline wall or desk phone, almond**—AT&T (M), 5 Woodhollow Rd., Parsippany, NJ 07054. **Stone lamp =K41, brass standing lamp =L-920**—Paul M. Jones (T), 979 Third Ave., New York 10021.

● *Pages 78 and 79:* **Paint =2161 Pink Cloud**—Pittsburgh Paints, PPG Industries, One PPG Place, Pittsburgh PA 15272. **Metal canopy bed =2722**, queen size; **upholstered chair =432; chest =2769**, white crackle finish and green trim; **wine serving table =2731**, 18 by 16 by 29 inches long with removable copper coolers, both A La Carte Collection—Baker Furniture Co. (M), 917 Merchandise Mart, Chicago, IL 60654. **Antique Victorian mirror**—J. Prentice Dixon (R,T), 1036 Lexington Ave., New York 10021. **Eugenie's Ribbon =93129 chintz by Fernanda Niven**, 54 inches wide, 16-inch repeat, fabric =93129 on upholstered chair; handblocked wallpaper =18044, 27 inch roll, 33 square feet per roll—Cowtan & Tout, Inc. (T), 979 Third Ave., New York, NY 10022. **Red/white upholstered chair**—Rose Cumming, Ltd. (T), 232 E. 59th St., New York 10022. **Pink/white striped linens**; cotton shams, 55 percent linen/45 percent cotton, blanket cover, pillows—Brook Hill Linens Inc. (R), 698 Madison Ave., New York 10021. **Pink sheets, pillow shams by Frette**—Bergdorf Goodman (R), 1 W. 57th St., New York 10019. **Pink candlestick lamp, cloisonne butterfly box, *faux*-ivory boxes, brushes, Chinese plate, dish, vase**—John Rosselli, Ltd. (T), 255 E. 72nd

(Continued on page 153)



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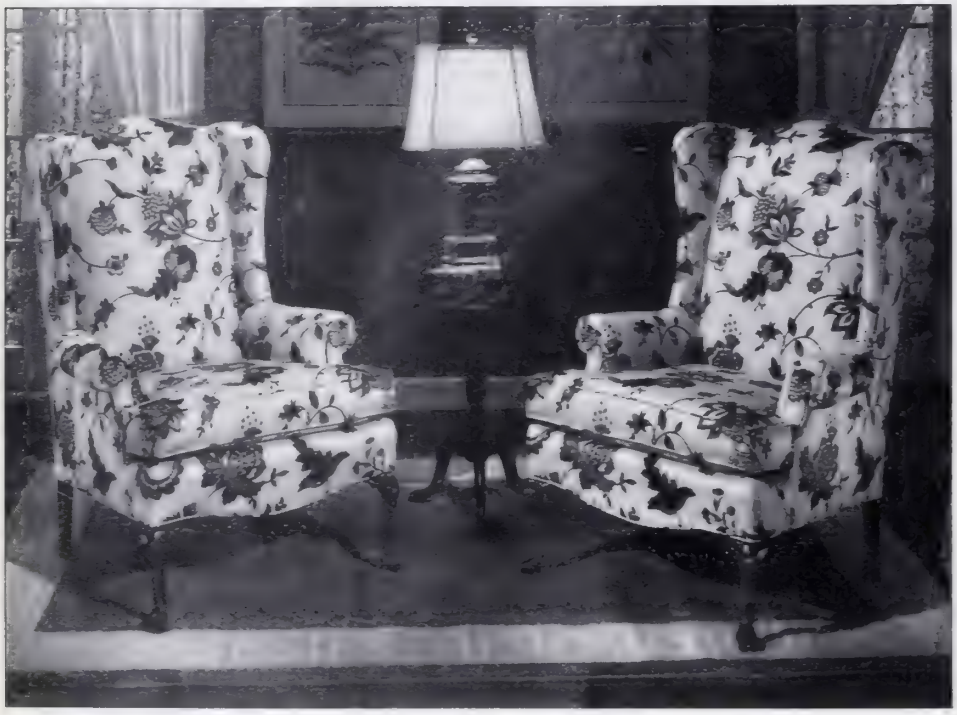
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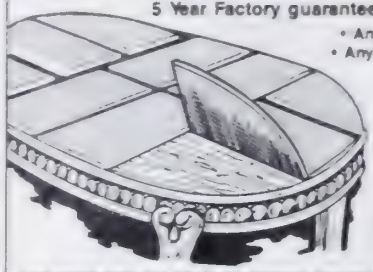
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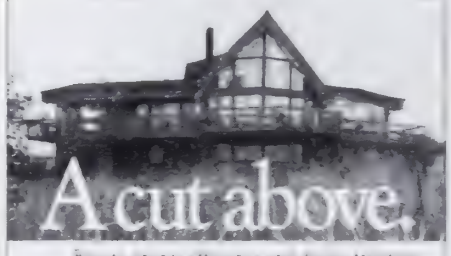
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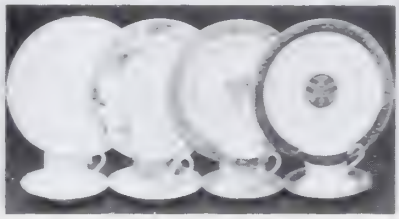
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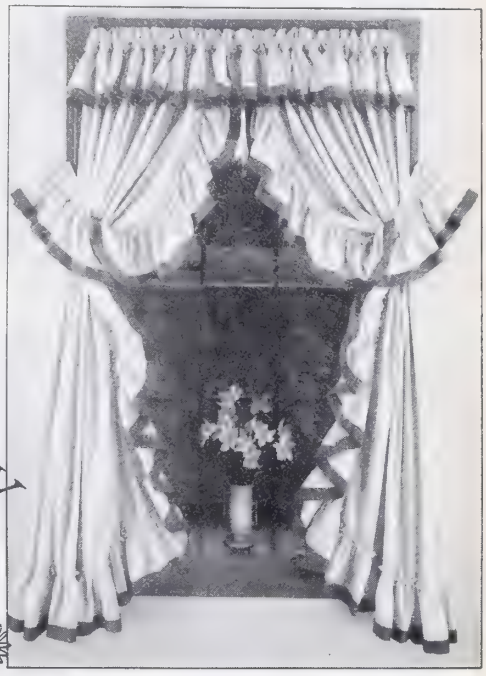
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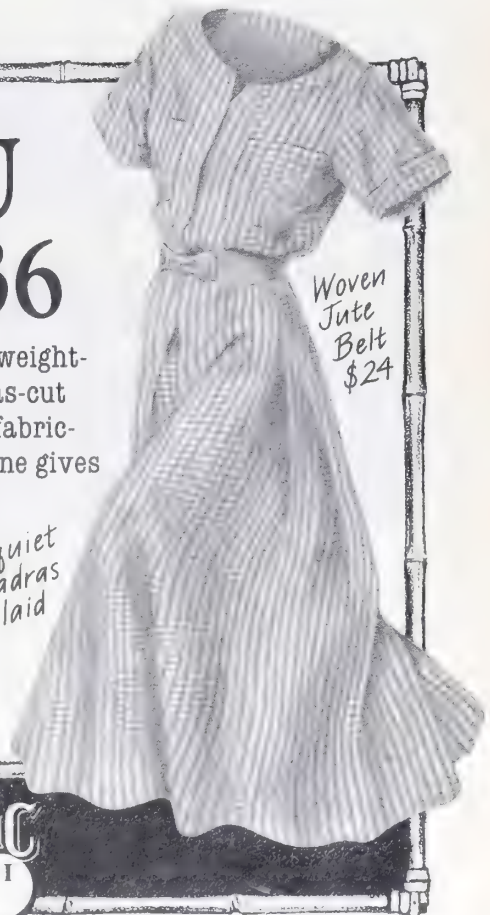
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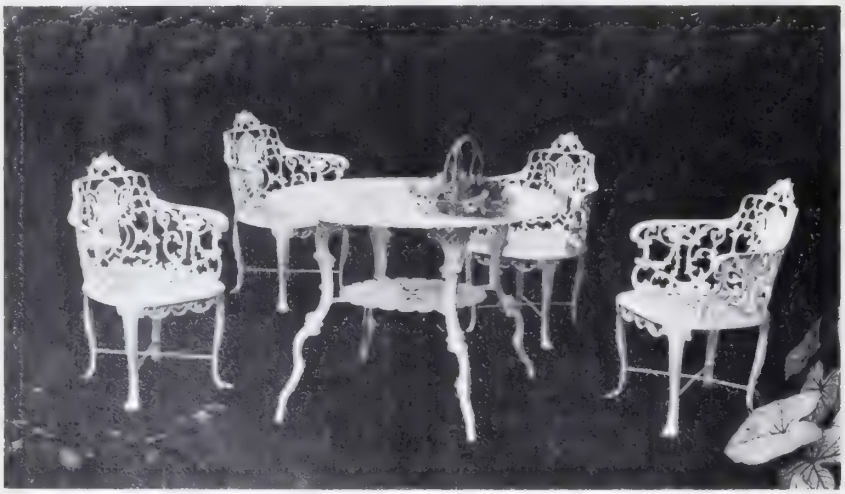
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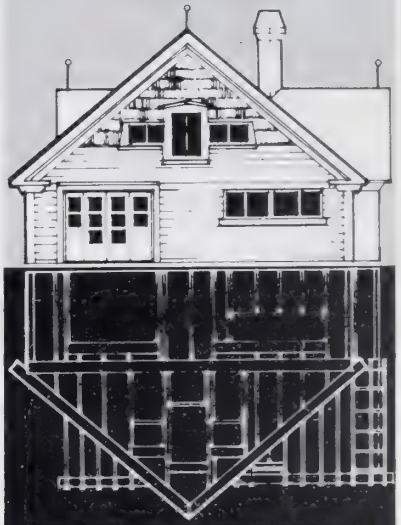
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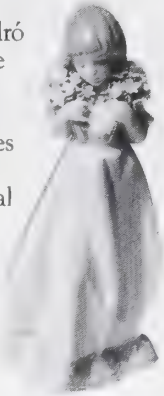
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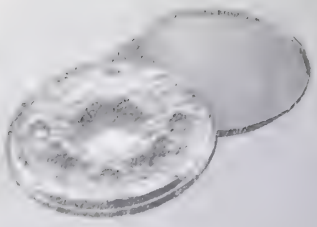
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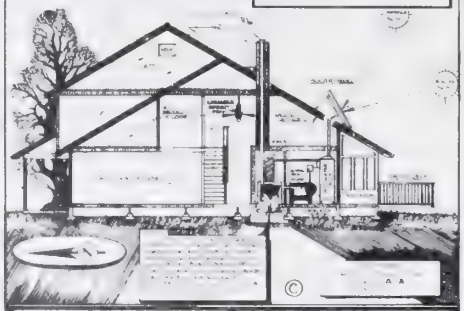
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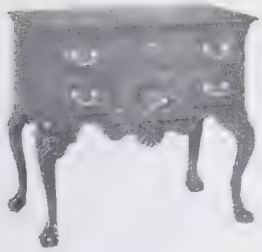
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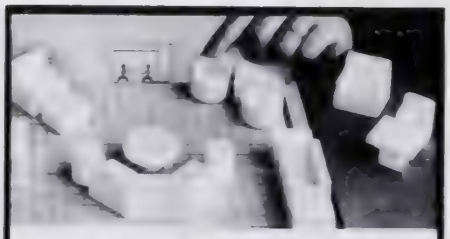
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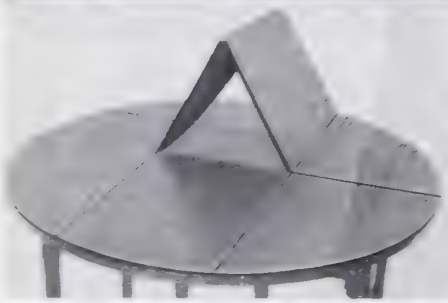
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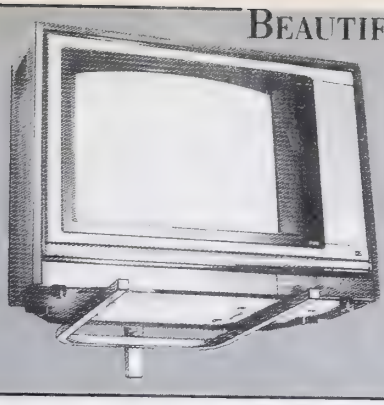
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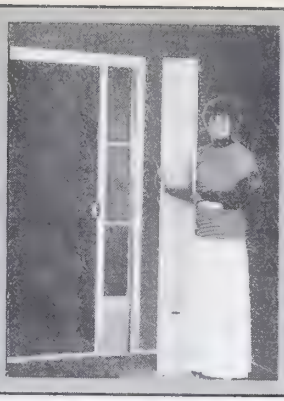
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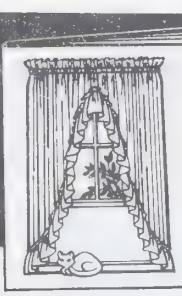
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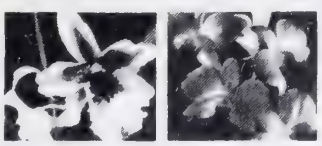
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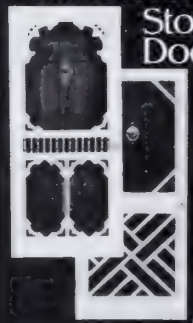


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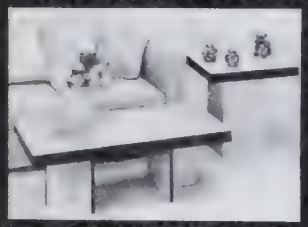


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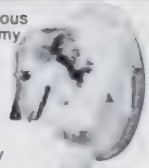
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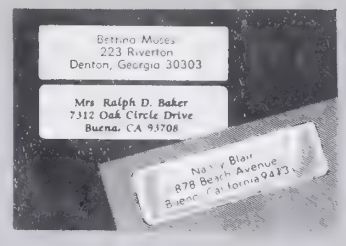
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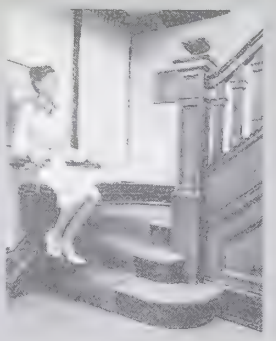
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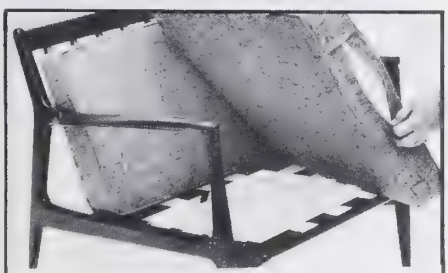
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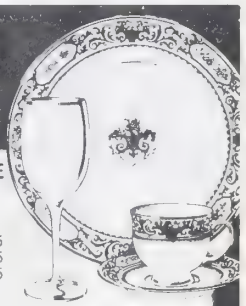
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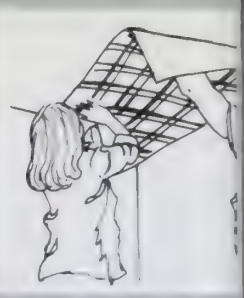
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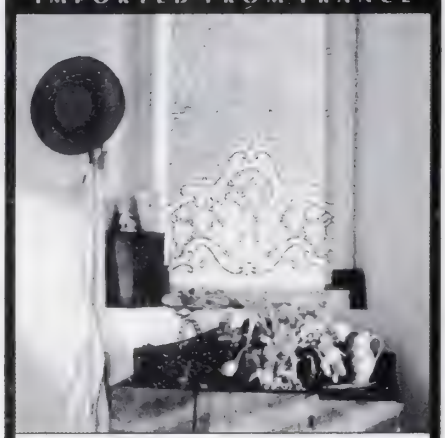
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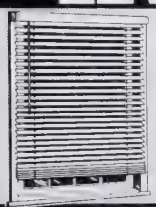
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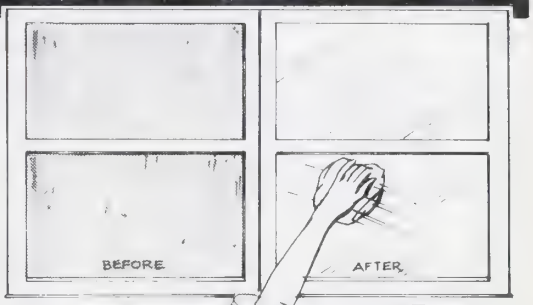
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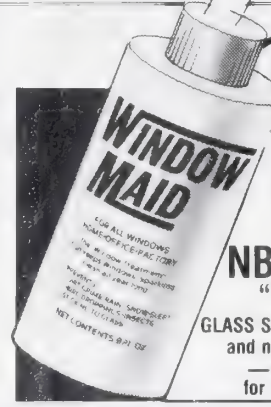
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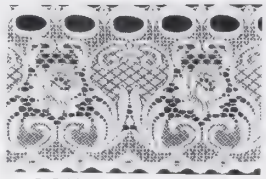
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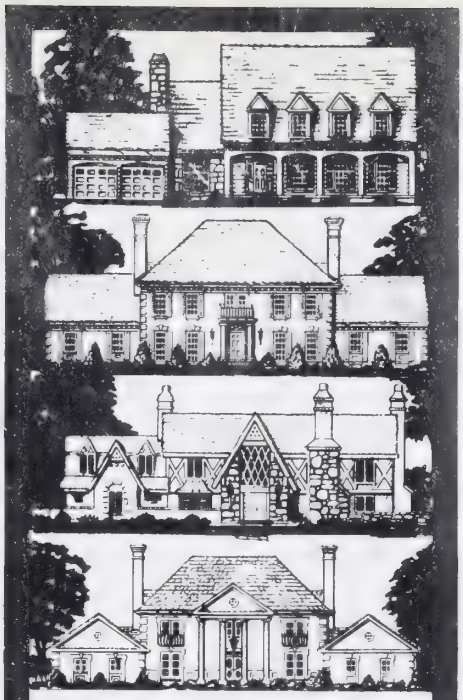


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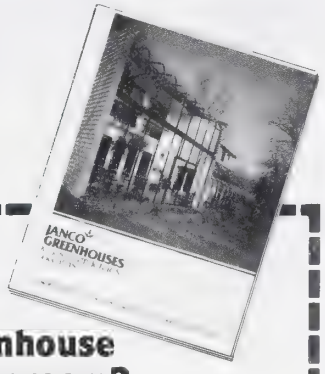
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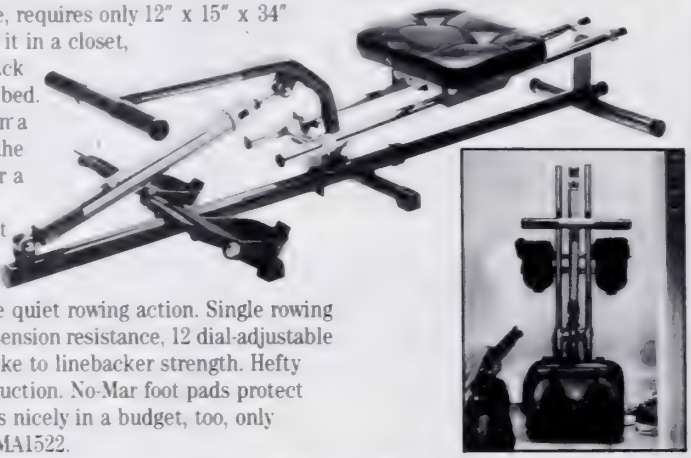
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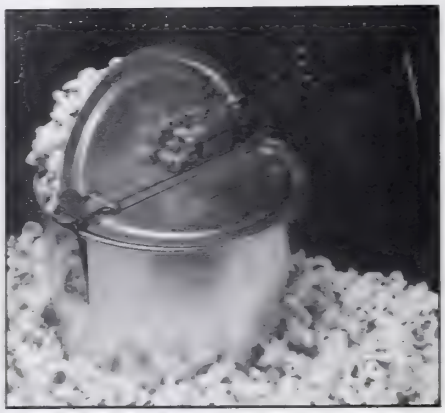


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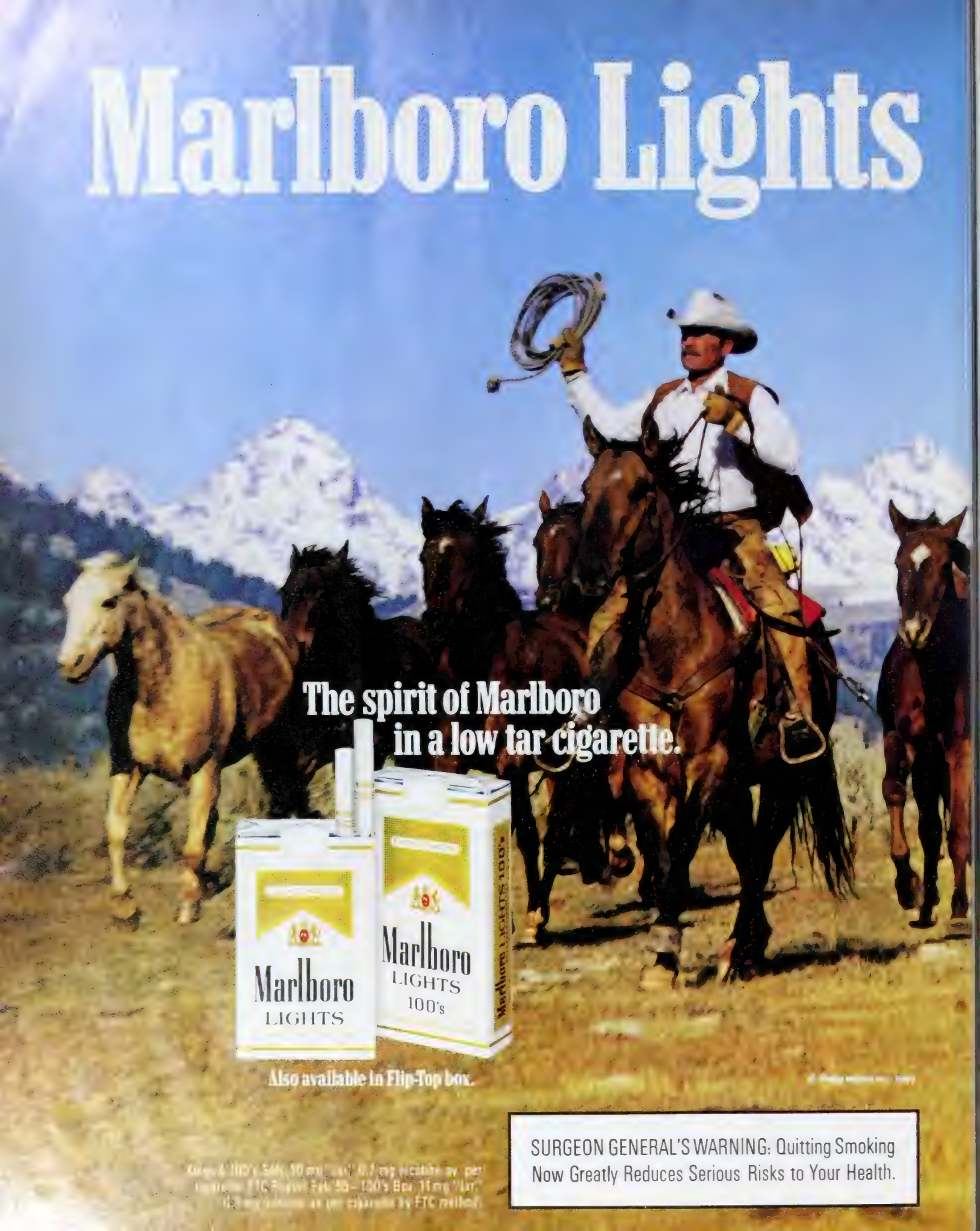
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PRODUCT INFORMATION

Continued from page 134

St., New York 10021. **Pale green crackle vase**—Limited Editions (T), 253 E. 72nd St., New York 10021. **Gray crackle lamp**—R. Brooke, Ltd. (R), 138½ E. 80th St., New York 10021. *Top left:* **Wallpaper #18008,** 27-inch rolls, 33 square feet per roll; **Galigai #6941 French printed cotton chintz curtain, blind and sofa fabric; wooden pear fringe #770 on curtains; Monclay Jaspe #6848 stripe fabric on upholstered chair; striped silk #2718A fabric for tableskirt; silk stripe #2718A fabric on chair seat cushion**—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10021. **Sofa #817-63, wing chair #409, upholstered chair #402, coffee table #1453,** 40 by 50 by 16 inches high, white crackle finish; **armoire #5471**—10 Entertainment Unit, 42 by 20 by 72 inches high, Elm; **Etagere #5495,** 83¾ by 32 by 12½ inches deep, **chair #5448,** both Far East Collection—Baker Furniture Co. (M), 917 Merchandise Mart, Chicago, IL 60654. **Porcelain charger, pair of red Chinese lions**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Carpet #964/8847 Acadia in Velvet Cream Anso V Worry-Free carpet**—Karastan Rug Mills (M), 919 Third Ave., New York 10022. **Large green covered jar**—Limited Editions (T), 253 E. 72nd St., New York 10021. **Two-panel screen with fans,** 17th to 19th c., 34 by 71 inches wide—Charles R. Gracie (T), 979 Third Ave., New York 10022. **Stone lamp #K41**—Paul M. Jones (T), 979 Third Ave., New York 10022. *Second bath* (not shown): **Hexagonal ceramic floor tile, White #2; Dal Linea glazed wall tile K-174 Mexican Sand**—Dal-Tile Corp. (M), 7834 C.F. Hawn Freeway, Dallas, TX 75217. **Medicine cabinet**—Broan Nautilus (M), Hartford, WI 53027. **Bubble Massage tub, Mexican Sand; Rialto Toilet, Mexican Sand; Chablis** pedestal sink, Mexican Sand; **antique six-prong fittings in polished chrome; Bravura shower/tub fittings in polished chrome**—Kohler Co. (M), Kohler, WI 53044. *Powder Room* (not shown): **Chablis pedestal sink, French Vanilla; Couture toilet, French Vanilla; antique six-prong fittings, polished brass**—Kohler Co. (M), Kohler, WI 53044.

ANIMAL-PRINT ACCENTS

●*Pages 80 and 81:* **Tented steel frame pavilion,** lined with printed and waterproofed cotton duck, 14 by 21 by 13 feet high (at Southampton show house), delivery and installation extra—Tom Scheerer and Jeff Bilhuber of Bilhuber Design, 19 E. 65th St., New York 10021. **Elephant table,** 35 inches round—The Fran Laufer Collection (T), 200 Lexington Ave., New York 10016. **Tanzania #315 fabric, Creme, on table,** 100 percent cotton; **mother-of-pearl trunk,** pair available—Rose Cumming, Ltd. (T), 232 E. 59th St., New York 10022. **Screen,** painted by House Beautiful—Azuma (R), 666 Lexington Ave., New York 10022. **Congo #15002F fabric, draped on screen, Terra Cotta, 100 percent cotton; Nairobi #150024F fabric, Mint green for rug**—Quadrille (T), 979 Third Ave., New York 10022. **Flambeau pillow fabric:** green, #32242/1-3D, pink, #32242/5-4G, 100 percent cotton—Clarence House (T), 211 E. 58th St., New York 10022. **Fabric #61935.01 on chair pad,** 100 percent cotton, pink—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Glazed chintz fabric on chair pillow**—Osborne & Little (T), 979 Third Ave., New York 10022. **Regency table**—Kentshire Galleries (T), 37 E. 12th St., New York 10003. **Byblos armchair #5071,** 24 by 24 by 36 inches high, seat height 16 inches, comes with cushion; corresponding pieces available—Trend USA Inc. (T), 979 Third Ave., 17th Floor, New York 10022. **Leaf plate**—Bloomingdale's (R), 1000 Third Ave., New York 10022. **Hurricane**—Tiffany & Co. (R), 727 Fifth Ave., New York 10002. **Shell box**—The Mediterranean Shop (R), 876 Madison Ave., New York 10021. Salmon-colored porcelain bowl with black-and-white slip decoration by Dan Levy—Rogers-Tropea, Inc. (R), 1351 Third Ave., New York 10021.

●*Pages 82 and 83:* **Antler Bench #2065 by Flynn Devereux,** naturally shed antlers, 50 by 30 inches wide; **High-back rattan chair,** Ginsberg collection—Hendon Inc. (R), 979 Third Ave., New York 10022. **Stencilled pony Zebra leather on bench**—Teddy and Arthur Edelman Ltd. (T), 979 Third Ave., New York 10022. **Zebra #79111-C fabric by Siringhetti for pillow on chair,** 100 percent cotton—Charterhouse Designs (T), 979 Third Ave., New York 10022. **Panthere de Somalie #5989/01** fabric, 100 percent cotton—Boussac of France (T), Romanex Division, 979 Third Ave., New York 10022. **Giraffe #30613 fabric on table,** 64 percent cotton/36 percent viscose—Andre Bon (T), 979 Third Ave., New York 10022. **Rajah #12180 fabric hanging from wall; Jaguar #10682 fabric on small pillow, 100 percent cotton,** natural on peanut color—Karl Mann (T), 232 E. 59th St., New York 10022. **Jaguar #3564-21 fabric in basket,** 100 percent Dralon—Kravet (T), 979 Third Ave., New York 10022. **Air mattress**—EMS Sports (R), 20 W. 61st St., New York 10023. **Black zebra #M-1035-b/2 fabric on large pillow,** 65 percent polyester/35 percent polyurethane—Leni's Inc. (M), 13 Boyd St., Watertown, MA 02172. **Jungle Beat #87962 fabric on large pillow** (leopard print), 100 percent cotton—Payne Fabrics (T), 979 Third Ave., New York 10022; (800) 543-4322, Mr. Blaugh. **Jaguar #32297/1 fabric as throw,** 100 percent silk velvet—Clarence House (T), 211 E. 58th St., New York 10022. **Basket**—Gordon Foster Antiques (R), 1326A Third Ave., New York 10021. **Antique trestle table**—Evergreen Antiques (R), 1249 Third Ave., New York 10021; 120 Spring St., New York 10012. **Safari jacket and correspondence bag on table**—Banana Republic (R); (800) 527-5200 for catalog and store location. **Magnifying glass, Pith Helmet,** both antique—Charlotte Moss Ltd. (R), 131 E. 70th St., New York 10021. **Telescope,** mahogany and brass, c. 1860—Creative Resources Inc. (R), 24 W. 57th St., Suite 505, New York 10019. **Antelope #1032 rug, Zebra #1033 rug**—Stark Carpet Corp. (T), 979 Third Ave., New York 10022. **French hand-colored lithographs**—Brancha, 112 W. Illinois, Chicago, IL. **Portfolio under prints by Paul Vogel**—Barneys New York, 106 Seventh Ave., NY 10011.

THE NEW ART: AMERICAN CRAFTS

●*Pages 84 and 85: Shows:* **"Interlacing: The Elemental Fabric,"** April 11 to July 17; **The Saxe Collection: Contemporary American and European Glass,** April 11 to October 18, both shows to travel to museums nationwide; museum shop to open in April—American Craft Museum, 40 W. 53rd St., New York 10019. **Earthenware coffee pot by Stanley Mace Anderson,** $65—The Elements, Inc., 14 Liberty Way, Greenwich, CT 06830; (203) 661-0014. **"Brighton" textile piece by Warren Seelig,** $3,000—Miller/Brown Gallery, 355 Hayes, San Francisco, CA 94102; (415) 861-2028. **"Valets" by Alphonse Mattia,** $3,400 each; set of three, $10,000, available through the artist, 771 Division Rd., Westport, MA 02790. **Wood and leather upholstered bench by Rosanne Somerson,** one of a kind, $6,200 for a similar piece, available through the artist at 771 Division Rd., Westport, MA 02790. **Glassware by Dale Chihuly**—Charles Cowles, 420 W. Broadway, New York 10012; (212) 925-3500. **Basket by Dona Look,** available through the artist; Rt. 1, PO Box 204, Algoma, WI 54201. **Bowl by Kay Sekimachi,** available through the artist; 2145 Oregon St., Berkeley, CA 94705. **"Vienna Wine Goblet" by Stephen Smyers,** $55—The Elements, Inc., 14 Liberty Way, Greenwich, CT 06830; (203) 661-0014.

●*Pages 86 and 87:* **Coyote sculptures by Tavlos,** steel, $4,100 and up, depending on size; masonite versions for wall hanging, $1,500 and up—Presden Gallery, 134 W. Water St., Santa Fe, NM 87501; (505) 983-1014. **"Compote" by Leo Jensen,** $600—Carlyn Gallery, 1145 Madison Ave., New York 10028; (212) 879-0003. **Dishes by Sue Barnes,** contact Toshiko Takaezu, (201) 735-8295. **Silver teapot by Chunghi Choo,** $3500, available through the artist at #2 Glenview Knoll, Iowa City, IA 52240. **Napkin Tables by Ron Curtis,** $150 each; two, $250; three or more, $100 each. **Armoire by Stephen Whittlesey,** $2,900; **table by John MacNaughton**—The Gallery at Workbench, 470 Park Ave. S., New York 10016; (212) 532-7900. **Painted wood platters by Judy Lichtenstein,** $85—American Hand Gallery, 125 Post Rd. E., Westport, CT 06880; (203) 226-8883.

●*Pages 88 and 89:* **Bowl with lid by Sheldon Neymark**—available through the artist, PO Box 125, Embudo, NM 87531. **"Buffalo Shirt" wallhanging by Randy Lee White**—Elaine Harwich Gallery, 129 W. Palace Ave., Santa Fe, NM 87501; (505) 988-8997. **Fabric on pillows by Judith Kindler**—Kavalaris-Kindler Showplace Sq. West (T), 550 15th St., San Francisco, CA 94103; (415) 621-3666. **Wood snake by Michael Ives,** $8 to $125—Native Market, 330 Old Santa Fe Trail, Santa Fe, NM 87501; (505) 982-8006. **Ceramic fork and spoon by Dorothy Hafner,** one of a kind, pair, $250—Dorothy Hafner Ceramics, 44 Cooper Sq., New York 10003. **Teapot by MacKenzie-Childs,** $125; **vase by Regis Brodie,** $450; **woven clay basket by Rina Peleg,** $65—Carlyn Gallery, 1145 Madison Ave., New York 10028; (212) 879-0003. **Wool comforter with quilt cover by Dolores Wolfe,** $500—American Woolworks (R,MO), Brookfield So/No Craft Center, Brookfield Alley (off Washington St.), S. Norwalk, CT 06854; (203) 852-9947. *On Mantel:* **Screen by Margie Hughto,** $1,400—Meredith Gallery, 805 N. Charles St., Baltimore, MD 21201; (301) 837-3575. **Ceramic work by Mara Superior,** $1,500—Carlyn Gallery, 1145 Madison Ave., New York 10028; (212) 879-0003. **Ceramic tile star by Elizabeth MacDonald,** $125—J. Seitz and Co. (R), Route 45, New Preston, CT 06777; (203) 868-0119. **Vase by Andrew Baird,** $400, **cup by Page/Thorbeck**—Carlyn Gallery, 1145 Madison Ave., New York 10028; (212) 879-0003. **"Sachetti" basket by Kari Lønning,** $900, available through the artist, 36 Mulberry St., Ridgefield, CT 06877. **"Avery Series: Perfume Bottles" by Andrew Magdanz/Susan Shapiro,** $600, available through the artists, 167 Pemberton St., Cambridge, MA 02140. **The work of Dale Chihuly, Chunghi Choo, Dorothy Hafner, Andrew Magdanza, Alphonse Mattia, Warren Seelig, Kay Sekimachi, Susan Shapiro, Rosanne Somerson and Stephen Smyers is on view in the show "Craft Today: Poetry of the Physical" from the American Craft Museum in New York City.** The exhibition schedule after leaving the American Craft Museum is as follows: The Denver Art Museum, Denver, CO, May 16 to July 5, 1987; Laguna Art Museum, Laguna Beach, CA, Aug. 7 to Oct. 4, 1987; Milwaukee Art Museum, Milwaukee, WI, Feb. 12 to April 10, 1988; J.B. Speed Art Museum, Louisville, KY, May 16 to July 10, 1988; Virginia Museum of Fine Arts, Richmond, VA, Aug. 9 to Oct. 2, 1988. A noteworthy crafts retail show, "American Crafts at the Armory," will be held at the Park Avenue Armory at 67th St., New York, May 1 to 3. For information call: (914) 255-0039 or 255-0045.

ENTERTAINING PLUS

●*Page 97:* **Fresh juices**—Club du Faisan (MO), PO Box 155, Sugar Loaf, NY 10981; (914) 469-9902. **Mesclun salad seeds**—Le Marché Seeds International, PO Box 566, Dixon, CA 95620; (916) 678-4125. **European salad seeds packaged separately**—Shephard's Garden Seeds, 7389 W. Zayante Rd., Felton, CA 95018. **Glasses** *(left to right):* **Gunnar Cyren Champagne Glass**—Orrefors (R), 58 E. 57th St., New York 10010. **Murano crystal flute by Carlo Moretti**—Avventura (R), 463 Amsterdam Ave., New York 10024. **Olle alberius martini glass**—Orrefors (R), 58 E. 57th St., New York 10010. **Flame champagne flute**—Wedgwood (M,T), 41 Madison Ave., New York 10010. ■

How to Make Topiary Squirrel

Fill wire form with Sphagnum and sheet moss to round out shape. Cover with small pieces of sheet moss (soak it first to make it pliable) and secure each piece with wire or monofilament. Use hairpins to tuck in any loose moss. Make a floral "collar" by inserting florists' vials filled with fresh flowers into the moss around the squirrel's neck.

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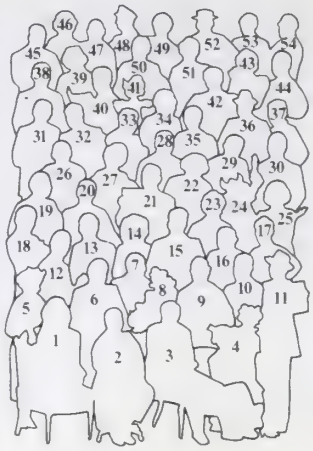
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EXTRA!

YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

This vase of iridescent gold glass is only four inches high. It has the name Loetz on the bottom. Should I have it insured?

—Mrs. L.C., Bennettsville, S.C.



Johann Loetz purchased a glassworks in Klostermühle, West Bohemia, in 1840. After he died, his widow, Susanne, took over the company and renamed it Glasfabrik Johann Loetz Witwe (The Widow Johann Loetz Glassworks). Johann's grandson took over the company by 1879 and started modernizing the glass designs. The iridescent gold glass, which was similar to the then-popular Tiffany glass, was patented in 1898. The company remained in business until World War II.

Your vase has an unusual shape and elaborate handles. It should be insured for about $1,500 on a fine arts policy that includes payment for breakage as well as for theft or fire.

I think these are salt dishes because they are too small to hold nuts or candy. The donkey, girl and baskets are made of silver, and each basket has a glass liner. They are signed Morel et Cie, a Londres. Can you tell me anything about this style of dish?

—L.K., Tonawanda, N.Y.



Tablewares decorated with birds, beasts or devils have been made in England since the late-15th century. Elaborate silver was in style from about 1830 to 1880, and many makers included figural representations of animals and people as part of a dish. The English designs were often copied directly from Dutch pieces. A well-appointed table had decorative salt, pepper and mustard containers made of silver or silver plate. They ranged from ladylike figures to absurd animals, mice and even monkeys in comic situations. Your salt dishes were made about 1850 for a French store in London. If made of solid silver, the pair is worth $1,500 to $2,000. If silver-plated, their value is about $500 to $750.

My desk of very light wood has painted flowers and figures as decoration. The desk is 40 inches high and 60 inches long. When was this style of desk made?

—L.H.K., Leland, N.C.



You own a Carlton House desk, a style first popular about 1780. Carlton House was the residence of the Prince of Wales. The original design for a table with a top piece of small drawers and cupboards was made by Gillows, Lancaster of London for the Prince in 1796. The name has remained, although a similar desk by Thomas Sheraton was called a Lady's Drawing and Writing Table. The style was so popular it was copied in the Victorian period. Many desks were made of satinwood with painted or inlaid decoration. Your desk appears to be a later version, probably early-20th century. Because it is such a useful and decorative piece, it is worth about $5,000.

My 6½-inch-high clock is of silver-colored metal. It has blue, green and red enameled trim, and Tudric is impressed in the bottom. What are its age and value?

—J.T.W., Shaker Heights, Ohio



Tudric is a mark used by Liberty and Company of London from 1903 to about 1938. It identified pieces with a very silvery finish made of pewter with a high silver content. Most of the pieces had Art Nouveau designs of stylized, interlaced plants. Enamel was often used as added decoration. Sterling silver pieces of similar design were marked Cymric. The best-known designer of these pieces was Archibald Knox. Your clock was made in the early years of the Tudric production. Because the Liberty and Company metal and fabric designs have become popular with collectors in the past 10 years, your clock is worth $6,000 to $7,000. ■

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WHERE TO FIND IT

IN THE KITCHEN, ANTIQUE COOKWARE AND ACCESSORIES ARE AS USEFUL AS THEY ARE DECORATIVE



Items typically found in an early-19th-century New England kitchen, from Bonner's Barn Antiques

By SYLVIA SUNDERLIN — Antique cookware, utensils and "keeping room" accessories can bring vintage charm and homeyness to a modern kitchen. Even in a small kitchen you can swing aloft an old basket or grace a wall with a cluster of butter molds. And many kitchen antiques—dry sinks, spice cabinets, pewter cupboards, for example—are as useful as they are decorative.

Antiques for Country Living, 6 S. George Washington Rd., Enfield, CT 06082; (203) 749-6274—Treen is the specialty here: noggins, butter molds, pantry boxes, spice chests. Hearth and cooking accessories include iron baking pans, nutmeg graters, yellowware, stoneware and lighting devices. The shop is open by appointment. Photos will be sent on request.

Bonner's Barn Antiques, 25 Washington St., Malone, NY 12953; (518) 483-4001—This large antiques shop has a variety of kitchen antiques, including baskets, early churns, cooking ware and hearth fixtures. There is a plentiful supply of early country furniture, much of it in original paint. The shop is open by appointment.

Pat Guthman Antiques, 342 Pequot Ave., Southport, CT 06490; (203) 259-5743—Specialties are hearth implements, cooking vessels and other keeping room accessories of the finest quality. Other items: bowls and molds, baskets and buckets. Shop hours are Tuesday through Saturday, 10 A.M. to 5 P.M., or by appointment.

Kitchen Cupboard Antiques (at the Shop of Unusual Things), off Rte. 31, Box 54, Hampton, NJ 08827; (201) 366-7579—Joan and Warner Johnson specialize in kitchen antiques such as treen. Utensils include early fireplace cooking ware, creamware molds and stoneware. The shop is open every day, 10:30 A.M. to 5 P.M., or by appointment.

deLancey Antiques, PO Box 133, 245 N. High St., Arendtsville, PA 17303; (717) 677-9350—Fine old butter and candy molds are a specialty. The shop is stocked with redware, yellowware and copper vessels. It is open every day, 10 A.M. to 5 P.M. Photos will be sent on request.

Main Street Antiques & Art, 110 W. Main St., West Branch, IA 52358; (319) 643-2065—Although Louis and Mary Colleen Picek specialize in folk art, they also carry country antiques such as Norwegian cupboards and wooden cooking utensils. They stock pottery and other wooden utensils. Photos will be supplied on request. Send stamped envelope for current price list.

Milk Street Antiques, 8 Milk St., Portland, ME 04101; (207) 773-8288—Here are old kitchen furniture and cooking ware, such as choppers, wooden bowls (many burl), mortars and pestles, knife boxes. The shop is well stocked with early iron kitchen utensils, stoneware, baskets, tables, jelly cupboards and hutches. Photos are sent on request. The shop is open 10 A.M. to 6 P.M., Monday through Saturday.

Mulberry House Antiques, 1028 Canton St., Roswell, GA 30075; (404) 998-6851—Kitchen implements and furniture in wide variety are found here. The shop stocks antique hearth-cooking ware: ladles and skimmers, iron pots, trivets and hanging racks. There are decorated chair sets, work tables, pie safes, jelly cupboards. Shop hours are Tuesday through Saturday, 10:30 A.M. to 4:30 P.M.; Sunday, 1:30 to 4:30 P.M.

Don & Janie Noyes, PO Box 31, Glenford, OH 43739; (614) 659-2206—This shop deals primarily in country furniture, including Pennsylvania and Ohio dry sinks and cupboards. Also in plentiful supply are appropriate iron accessories, coffee grinders, woodboxes. Photos will be sent on request. The shop is open by appointment.

Charles and Mary Riser, Rte. 1, Box 380, Boonsboro, MD 21713; (301) 432-6629—The Risers sell excellent kitchen accessories (mostly 19th century) by mail order: early iron utensils and tools, ladles, spits and forks; homespun textiles; decorated stoneware and baskets. They send photos on request and maintain customers' want lists. Send two self-addressed envelopes for consecutive price lists.■

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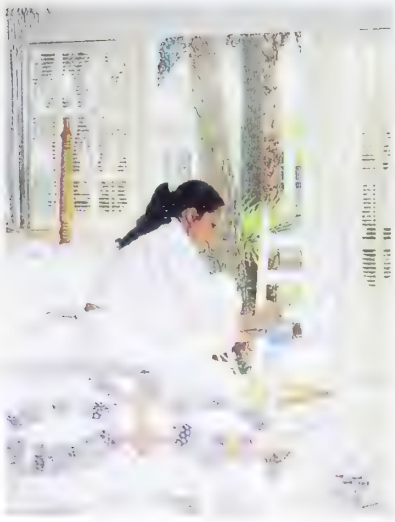
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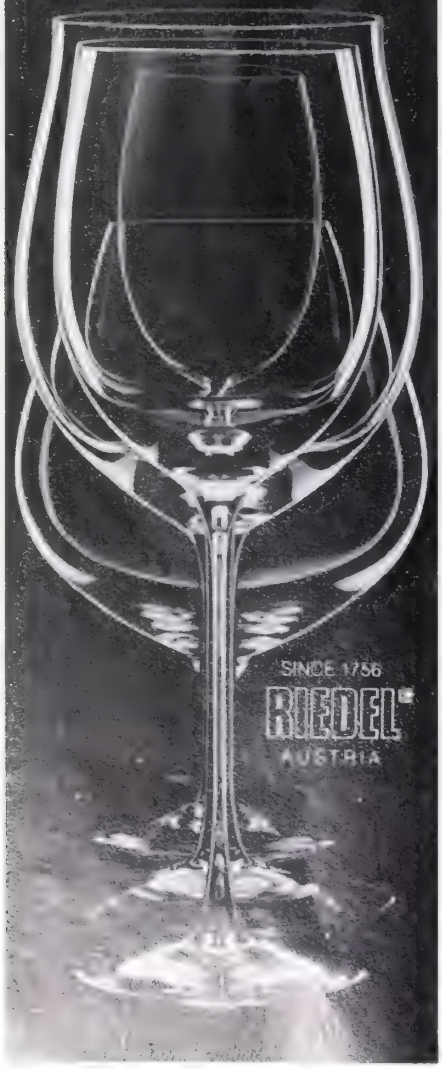
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COVER PHOTOGRAPH: When Roger Banks-Pye found this painted screen (which inspired the color scheme for the breakfast room of his English country house on pages 63 to 71), the painted plates and vases had only floral designs, no letters. He added the initials of a favorite friend or relative to each one. The black lead stove, no longer safe for heating since the chimney fell down, is used now as a buffet. Soup tureen, platters and tea set are prized pieces from Mr. Banks-Pye's blue and white collection. Photograph by David Montgomery.

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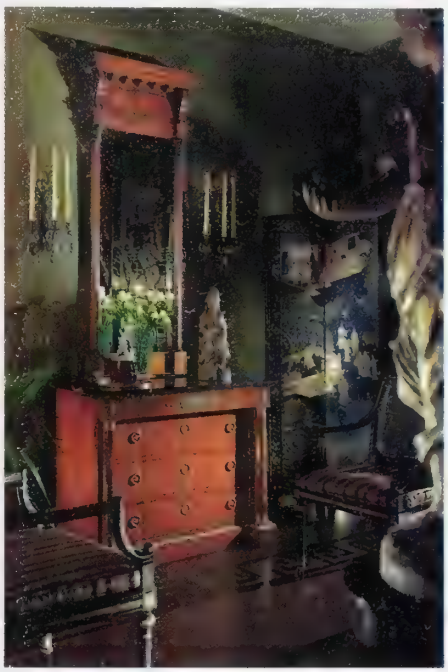
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THINKING ALOUD

"IF YOUR HUSBAND STILL BELIEVES THAT MAKING A HOUSE A HOME IS FOR WOMEN ONLY, READ THIS COLUMN TO HIM"



JLO RAYMOND

According to an informal survey of my friends, real men *do* sleep in pink (or peach or mauve) bedrooms. What's more, I hear they like it. They also happily shop for sheets, willingly look at china and silver patterns and don't groan when asked to help pick out wallpaper.

It's a different world from the one I remember when, as a young married, I decorated my first home. Then—and it wasn't *that* long ago—the wife was the one who customarily made the decorating decisions (colors, fabrics, styles, content), and the husband had veto power. Traditionally he signed the checks, so he could shake his head yes or no to proposed purchases. Oh yes, he probably did have something to say about the easy chair in the den—it had to be comfortable enough for him to fall asleep over his newspaper, and in a color he wouldn't shy away from wearing outdoors in broad daylight. But those were his only concerns. Husbands mowed lawns and fixed roofs; wives decorated.

A funny thing happened on the way to the 1980s: I think that men, sequestered in their wood-paneled dens with their certifiably masculine horse prints, began to realize that they were missing out on a lot of good fun.

First the man of the house discovered that the master bedroom, even with its soft feminine colors, was a pleasant place to be—even more pleasurable because his wife was such a presence in it. He also discovered the kitchen. A friend of mine is redoing her kitchen, and her husband has totally taken charge, researching the best restaurant stoves and the latest refrigerators. And it's not just because he's a high-tech kind of a guy. He cooks (and I don't mean overdone hamburgers), and he wants a kitchen with equipment that will really perform—for him.

Clearly, something happened to liberate husbands from their dens. Perhaps the easing of stereotyped roles encouraged men to admit that they, too, have a nesting instinct and want to participate in the way a home looks and feels.

Of course, women were also liberated. More of us began having careers and making important decisions for ourselves. We became more assertive; pleasing ourselves was finally as important as pleasing our husbands and families. Regardless of which spouse was the principle breadwinner, a husband found that if he announced arbitrarily, "We don't need it," his wife was no longer as likely to say, "yes dear" as to insist, "I want us to buy it." And, ultimately, they very often did.

What all this points to is that men, like women, have discovered that to reap the emotional benefits of home they have to put a lot of themselves into it. It's a hard world out there. And when we finally make it home from the office, through traffic, often with a full briefcase and perhaps an armload of groceries, we need a comfortable personal haven—a home that reflects who we are and is filled with all the things we love.

I know that my husband and I have always enjoyed decorating together. Certainly I have the "professional" expertise, but we've made a hobby of antiquing on the weekends and journeying to crafts shows. Wherever we vacation we look for accessories and explore museums and flea markets for new decorating inspiration.

And I don't think we're alone, by a long shot. I'm sure that many of you are finding that decorating and antiquing are wonderful activities you and your spouse can do together. A lot of men I know are visiting museums and learning about antiques and art. And they're collecting. You should have seen the men line up at the Winter Antiques Show this year. Decorating, it's safe to say, is no longer a woman's field. After all, a home should be a partnership, and deciding together what to put in it is both revealing and sharing. For example, you may find a painting that makes your heart sing which does nothing for your husband, and vice versa. By the time you've found one you both absolutely love, I bet you've learned a lot more about each other. Decorating can be a bond.

Now I can just imagine that one or two of you are mumbling in the background that your husbands are allergic to chintz and have a total aversion to looking at paint swatches. Let me tell you a story a decorator told me. One of her clients swore that her husband hated floral prints. He wouldn't even look at them, but finally she persuaded him to see the samples she brought home. To his surprise, he loved them. Let's remember, men haven't had the exposure women have had. But let me assure you that once you hook their interest and show them the possibilities for self-expression, men have a surprising wealth of interesting opinions.

So if your husband still believes that making a house a home is for women only, read this column to him. It just might change his thinking—and your life!■

JoAnn Barwick

JOANN BARWICK
Editor


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LOVERS OF ANTIQUE BOXES COLLECT EVERYTHING FROM TEA CADDIES TO HATBOXES AND LAP DESKS

By PAULA RICE JACKSON

Walking through the silver galleries of The Sterling and Francine Clark Art Institute, a gem of a museum tucked away in Williamstown, Mass., I was amazed by the exquisitely beautiful collection of Georgian tea caddies on exhibit. I was also reminded of a day recently spent in southern Connecticut nipping in and out of some of the more elegant antiques shops around New Canaan and Norwalk. Again, it was the tea caddies that had caught my eye. They seemed to offer themselves as wonderful presents upon which to base and build a new collection.

It turns out that it isn't just the tea caddy but the whole category of boxes that has caught the collector's imagination. While tea caddies are enjoying a particular popularity right now, partly because of their infinite practicality and partly because of the aesthetics of *our* age, there are some 20 other areas to explore that are still relatively "possible" in terms of price and accessibility.

There are boxes for virtually every craft and every material: tea caddies of silver, wood and ivory; enamel snuffboxes; gold and silver nutmeg-grater boxes the size of your thumb; embossed leather boxes; biscuit tins and printed, painted tins that look like a stack of books; boxes made of shells, semiprecious stones such as agate or malachite, horn, wood, decorative *faux* finishes implying silver and gold. There are pillboxes, hatboxes, papier-mâché tobacco boxes, lacquered boxes of every hue, penwork decoration of creamy gold on black, tortoiseshell and pierced brass. The Italians cover their boxes with elegant hand-marbleized papers, and the English cover their fabric boxes with beadwork and stump work. One of the most esoteric categories is something called "treen," boxes carved from wood in the shapes of fruits and vegetables whose prices soar to the stratosphere. What's equally amazing is that there is at least one reference book available on each of these categories.



Mario Buatta's boxes date mostly from the 18th century with a few from the Regency period.

There are two reasons why boxes are so appealing now. The first has to do with their usefulness. An elegant box on a desk, side table, dressing table or night table is a perfect repository for the little odds and ends without which things don't run smoothly. So boxes are great organizers while they disguise their function effectively. Since boxes take up so little space it's hard not to find ways to use them.

Second, there are so many things you can do to improve a box in less than mint condition that the presenting of a small box as a gift becomes reflective of your own farsighted, restorative talent.

That's how Matthew Mattiello began his own collection of English tea caddies. "Today, you're not going to find very many of them in great shape. But with talent and loving patience you can make something individual out of the ones you do turn up. Plus, when you're done, you can inscribe them. My first tea caddy was a present from my mother and that's what she did," he says.

How do you start a collection? Mr. Mattiello suggests that you begin by asking your friends and relatives what they have put away and perhaps have forgotten.

Friends were the sources for the collection of Mary Jane Pool, consultant to the Baker Furniture Co., who is famous for her boxes. "I never intended to begin this collection myself," she says. "It just happened that I was given one beautiful thing; other people must have seen it and thought I'd like more, which, of course, I did. But it wasn't anything I consciously set out to do. They just came to me." The result is a carefully edited, beautifully arranged group she keeps on chinoiserie-style tables. Her collection includes those boxes she executed herself at The Isabel O'Neil Studio with pieces of *faux* red tortoiseshell given to her by friends.

Mario Buatta started collecting boxes when he was 12 years old. He bought a writing box with a slanted top first and a book-shaped box (fourth from the top in the stack, above left) soon after. "I've always had a thing about boxes," he says. "What you can find inside them, what you *might* put in them to hide away or lose!" Each one of Mr. Buatta's boxes does have something hidden in it—sewing things, postcards, old photographs—but he admits that since stacking them like an obelisk in a corner of his living room he has found it difficult to get to the ones in the middle and on the bottom. "Still I like the way they look this way—sort of a leaning tower of boxes—I can't bear to move them."

Edward Munves, owner and president of James Robinson, Inc., an antiques store dealing in porcelains, silver and jewelry,

(Continued on page 16)

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DECORATING & DESIGN

Continued from page 14

has a collection of Georgian tea caddies to rival those at The Clark Art Institute. On a recent visit there he explained where the term "caddy" came from. "It's a Malaysian term of measurement," he said. "A 'kati' equals one and one fifth of a pound's weight of green tea. This was probably the box-size deemed best for packing and shipping to the West. The word came into our usage as anything that guarded the tea . . . and guarded it was. Kept under lock and key as the really beautiful old caddies show. Two compartments—one for black tea, one for green—were fitted inside a third chest, usually made of mahogany but sometimes cast in silver or made of ivory."

The Chinese origin of the tea was often reflected in the decoration of the caddy, its finial and glyphlike characters "bright-cut" into the silver. (Bright-cut is a jewelry cutting technique emphasizing perfection and precision of decoration.) Some of the finest examples of Chinese influences on English caddies are in The Clark Art Institute, notably those of English silversmith Pierre Gillois, whose 1769 pair with a silver-footed tea chest are included in the museum's show. Mr. Munves has several museum-quality tea caddy sets, covering the span of the three Georges. He also has an unusual enamel tea caddy which indicates later development of the enameled arts on little scent boxes; snuff and pill boxes; even the incredibly detailed objects called "necessaires," the portable sewing kits and grooming kits of ladies and gentlemen daring to venture out-of-doors.

Sterling silver 19th-century card boxes, slim as a pencil, are being used today as business-card presenters. Small tea chests are being recycled into velvet-lined jewelry cases. Tea caddies are used for, yes, tea, as well as for pencils, pens, even paintbrushes. Hatboxes are stacked in guest bedrooms like so much sculpture. And that American icon the oval Shaker box, stained in its soft, glowing colors, has long been a favorite among collectors.

Antiques dealer Trevor Potts keeps a box created from a charming piece of boxwood on his desk, a wood whose grain is so fine it is almost invisible. It is softly painted in shades of yellow and gray to resemble the striations of sandstone. He's had it for many years and would never think of parting with it—which is the way most people feel about the assorted boxes they have amassed along the way.■

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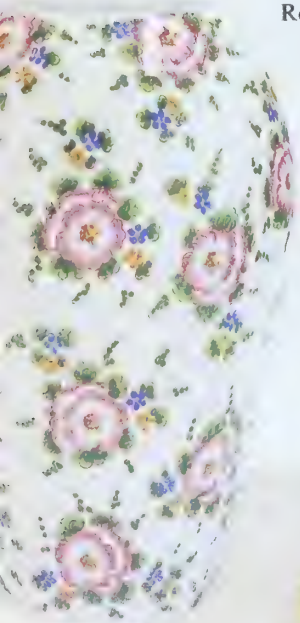
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FLOWER BEARERS

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The best picks from a variety of vases *(right)*: octagonal flower brick ($23), five-finger vase ($8) and wall pocket ($20) are from Jay Willfred. Blue and white flower brick, $10, Andrea by Sadek. Delft *tulipière* ($500) and tulip-shaped vase ($135) are by Mottahedeh & Co., Inc. Victorian bulb vase ($115) and balustraded vase ($55), Charlotte Moss & Co., Ltd. Peach vase, $4.95, Conran's. Fennel vase ($40), terra-cotta pitcher ($32) and sponge-painted pitcher ($50) are by Eigen Arts. *Left:* Wild Roses vase, $225, Gear Stores. Architectural shapes *(below)* include Wolfman-Gold & Good Company's white column vase, $60, and Sasaki Crystal's column, $500. Zigzag pattern vessel by Liz Beckingham, $125, Clodagh, Ross & Williams. Blue container, $195, D.F. Sanders & Co. Blue and green bottles ($45 and $50) and glass sphere ($60), Kosta Boda USA. Bud vase, $12, Sointu. Gold-painted vases by Ron Dier, $95 and $110, Thaxton & Company. Green glass vessel by Carlo Moretti, $100, Avventura. Two-handled urn, $150, Silvestri Corporation. Bubble vase, $45 for a set of four, Two's Company. Green ceramic vessel, $125, Twigs. Wallpaper, Osborne & Little. Flower arrangements, Twigs. ■

Editor DARA CAPONIGRO







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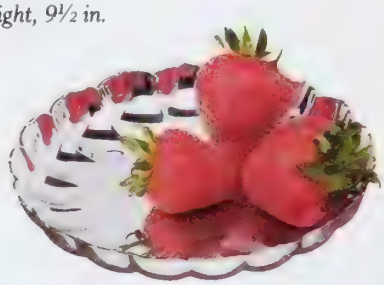
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Octagonal Tea Chest.
Tea from the Orient was introduced to the court of Charles II in 1662. Here, a reproduction of an old English piece, handcrafted of 25 mahogany pieces, with brass fittings.



Pewter Strawberry Dish.
In brightly polished pewter, based on an English antique. London silversmiths apparently introduced the form as a dessert dish in the early 18th century. Diameter, 5 in.



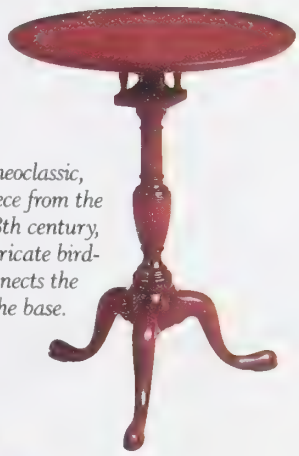
Air-twist Stemware.
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This adaptation is named for the Turkish rug-making center where the original was believed to have been made. It is woven entirely of worsted wool, which is washed to mellow the tones.



Small Tea Table.
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From Thornhill Farm

"I wanted it to be like an English garden full-blown, crowded and glorious. A bit like an overdressed woman, yet with taste."



By DEE HARDIE

A perennial garden, I always thought, should be like a marriage. Forever. Or at least you hope so. Something lasting to share together. At Thornhill my perennial garden and I started quite young, and very simply. Lots of peonies and two pink rosebushes. I'm still here, my husband, Tom, is still here, but my perennial garden has got to shape up—or at least stay in line and have some manners!

Every year I would plant something new, thinking I was establishing a floral insurance policy, something I could count on. I wanted it to be like an English garden full-blown, crowded and glorious. A bit like an overdressed woman, yet with taste. But now the Shasta daisies have invaded the columbine, the columbine are shading the coralbells, and I can't even find the foxglove. My garden has grown up. It is *so* busy that it hasn't time to think where it's going next. And it's all my fault.

In my naiveté I really thought a perennial garden would continue and behave. That was the *whole* idea, a family garden that would come home every year, without asking. As opposed to annuals which you have to put in every single spring, invite into your garden year after year—those pansies, those geraniums, the trim that adds the extra touch, but only for a while.

I've learned from this perennial garden, as in marriage, that weeds and worries can creep in. Small plants, as small problems, can balloon out of all proportion. You've got to prune perhaps, chart a new course. And that's exactly what I'm going to do. My old perennial garden is going to have a new life. And I've hired Frances, a young professional, to guide me. That, in itself, is a very big step.

I've never done anything like this before. Over the years it's been my pride to plant my garden at whim, decorate Thornhill just as I wished. I didn't *want* anyone else's advice. I must admit that when I make a big plunge, like covering *everything* in chintz, I call on my neighbor Minnie to give me confidence. But that was the extent of it. And here I was hiring a gardener who was still in the playpen when I planted my first peony.

Frances and I discussed and dissected my garden. She was to make a design, and I was to approve. The next day I went to Boston on business, taking in an exhibition of turn-of-the-century New England Impressionists who painted, very often, portraits of gardens and full bouquets on tea tables. That night I frantically called Frances long distance. "Frances," I wailed, "we *must* have delphinium and lupine. Somehow we've forgotten all the flowers of my youth!"

She immediately quieted me down, saying, "Dee, yours is a Maryland garden, not a New England scene. *You* may have transplanted yourself from New England, but the flowers you want will never survive Maryland summers. Trust me!"

And of course I do. We've had a wonderful time digging up the entire garden, working in bags of peat moss, dividing old plants, adding new varieties, giving the garden another chance. And like a good marriage, it's going to work.

Sometimes you've just got to compromise, make life simpler, dig those roots deeper. And then before you know it, it's spring again....■

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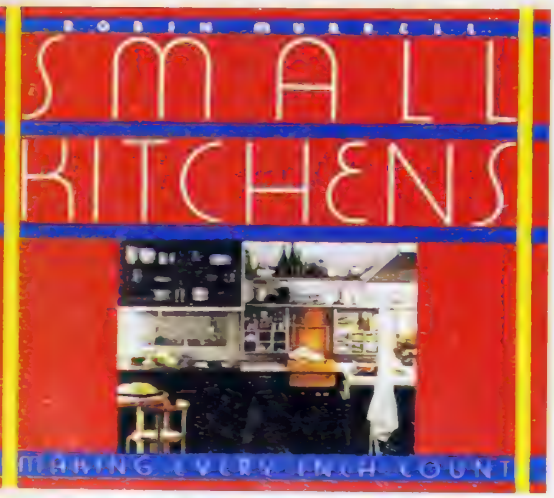
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READ ON Redoing your house from start to finish? New how-to books, packed with ideas, take every step with you. Robin Murrell's *Small Kitchens* (Simon & Schuster, $20) is a source book of design ideas applicable to all kitchens. From finding an architect to inspecting work, Hugh Howard's *I'm Not Going To Do It Myself* (Farrar, Straus & Giroux, $19) helps you manage your renovation. Then turn to refinements with Terence Conran's guide to decorating with fabric, *Home Furnishings* (Little, Brown, $30), and *The Complete Book of Decorating Techniques* (Little, Brown, $28), by Linda Gray with Jocasta Innes, which demonstrates paint finishes. Both go from basic to chic with step-by-step diagrams.



APPLIANCE UPDATE Major appliances are getting better-looking and smarter all the time. For instance, Whirlpool and Speed Queen's new electronically controlled washers and dryers know the correct laundry cycle and drying time for specific loads and indicate when you've misdialed. • The newest dishwashers also have electronic memory, plus they've quieted down considerably. • The ultra-specialized refrigerators include ones designed just for storing red and white wine. Jenn-Air's latest refrigerator contains a built-in wine rack for two bottles and an optional ice cream maker. • General Electric's electric cooktop is fail-safe, a blessing if you ever ruin your kettle by boiling it dry: The range automatically turns off when pots are empty. • The new gas cooktops from Thermador keep burners lit at even the lowest settings with automatic re-ignition. • Creda and Frigidaire make ovens with doors that open to the side so it's easier to lift out heavy items, such as turkey.

GARDENER'S FINDS Traditional English lead planters, in window box and tree sizes, are now available in handsome and sturdy fiberglass versions; $135 to $260 through Eximious's catalog. • Another fabulous fake: a cement planter that looks like a vintage country blue basket; $60 from Winterthur's Gift & Garden Sampler catalog. • For unusual seeds: The Graham Center Seed and Nursery Directory ($2) offers countrywide sources for regional wildflowers and heirloom seeds. • *In An Irish Garden* (Harmony Books, $40), edited by Sybil Connolly and Helen Dillon, takes readers behind Ireland's stone walls and hedges to its most romantic gardens.

ARCHITECTURAL ROOSTS When your favorite birds return this spring, treat them to a room at a pueblo or perhaps a window seat at a diner. Both houses *(below)* are the handiwork of Atlanta, Ga., artist Randy Sewell. His bird housing (from $250) also includes ships, castles, a mini skyscraper, even a lighthouse, each made to Audubon specifications.





EVENTS "American Art Deco" is characterized by Gilbert Rohde's vanity *(above)* and 180 other pieces; at the Renwick Gallery in Washington, DC, to July 26, before moving to Miami, Omaha and St. Paul. • "John Storrs: A Retrospective" at the Amon Carter Museum in Fort Worth, Tex., traces the development of an Art Deco master (May 2 to July 5). • Look for photographs of the American desert by Richard Misrach (through July 19) and Andrew Jackson Grayson's 19th-century portraits of Western birds (through June 14) at The Oakland (Calif.) Museum. • Don't miss the Baltimore Antiques Show, May 1 to 3.►

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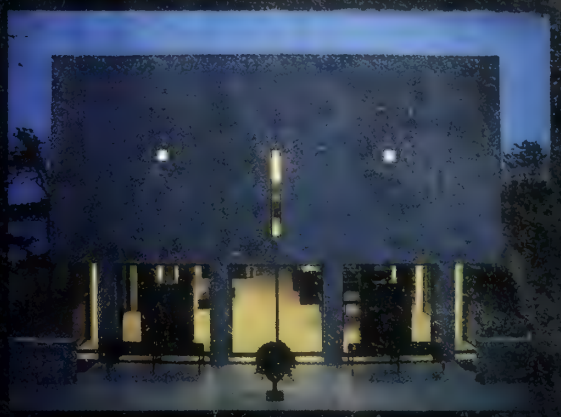


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STYLE BEAT



CALLING ALL COLLECTORS

Long the secret source of decorators, NYC's Kentshire Galleries is luring the retail trade with its handsome new 3,000-square-foot Collector's Gallery. A labyrinth of appealingly decorated room settings, it displays beaded pillows (left, from $600) as you might use them. A bonus for collectors: cupboards filled with, for example, 25 pairs of crystal candlesticks or every imaginable type of tartan ware. Kentshire Galleries, Ltd., 37 E. 12th St., NYC 10003.



BOWMANSHIP

Hanging botanical prints and vintage paintings on ribbons reaches new heights of charm when the rosettes and streamers are made of glazed chintz like these from Charlotte Moss & Co., Ltd. ($65 each). Paul Arnold and Richard Langham, designers at the firm Irvine & Fleming, Inc., have some advice on hanging pictures this way: "Use the rosettes—or bows—and streamers in fairly high rooms with a cornice or some kind of architecture between wall and ceiling. Mount the rosettes on the bottom of the cornice. Since you are calling attention to the picture it should be in a very pretty frame."

UP TO THE MINUTE

Here's a roundup of the best-looking faces of our time. Wall clock, $60, Visual Concepts. Top shelf: a whimsical version of a traditional form, $180, Neophile; verdigris and gold-leaf clock by Daniel Schnur, $60, Civilisation. *Faux*-stone varieties include one on its own pedestal from City Limit, $60, and Furniture Club's concrete timepiece, $100, Rogers-Tropea, Inc. High-voltage colors energize Umbra's round clocks, $20 and $30. Columned clock by Derek Richards, $120, Rogers-Tropea, Inc. "Teeter" Tech Tock Clock, $30, Hyman Products, Inc. Note the glass insets on the cart by Furniture Club for Dennis Miller Associates; wallpaper, Osborne & Little.



SHOWHOUSE ROSTER

This spring's top decorator showhouses bloom nationwide. • At the *Kips Bay Boys' Club* showhouse, NYC, April 29 to May 17, look for rooms by McMillen Inc. and Josef Pricci. • Don't miss the *University High School* showcase in San Francisco, May 2 to 24. • See Katherine Stephens's nursery at the *Mansions & Millionaires* showcase, Glen Cove, NY, April 26 to June 7. • *The Junior League of Boston* gathers 50 designers at a mansion in East Walpole, Mass., May 2 to 22. • Mario Buatta heads a new showhouse in Greenwich, Conn., May 23 to June 21. • Visit the *Charleston Symphony Orchestra League's* c. 1910 town house, April 11 to May 9. • The *Atlanta Symphony Associates* showhouse is bigger and better than ever, April 25 to May 17.►

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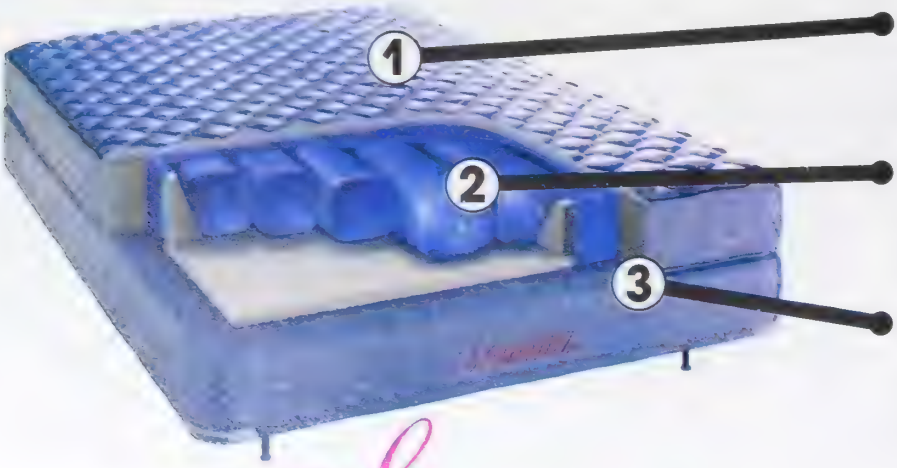
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PEOPLE



"THERE ARE NO HIDEOUS COLORS, only unfortunate mixtures," says textile designer Manuel Canovas, recently lauded with a retrospective of his 25-year career at the Musée des Arts de la Mode in Paris. A passionate student of color—he's collected 200 kinds of sand to show the nuances of beige—Mr. Canovas has turned his attention to the 18th century and borrowed, for example, a brilliant yellow and purple from an urn. "The 18th century used color in an astonishing and original way," he says. Look for his boldly scaled florals and patterns inspired by sources such as American patchwork, Indian madras plaids and Japanese ikats at his showroom at 979 Third Ave., NYC 10022. The inspiring Musée des Arts de la Mode catalog, *Manuel Canovas, Créateur Textile,* $20, is for sale at the showroom.

Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB



HOMEWRECKER
You too can be one and reap profits, according to the steps put forth by Suzanne Brangham, whose new book *Housewise* (Crown, $18) tells all. In the past 15 years she's bought, renovated and sold 71 dwellings, parlaying an initial investment of $9,600 into millions. The teacher-turned-interior designer, a "firm believer in changing either jobs or cities every five years," reveals how she's profited from the moves with positive advice to women eager for independent incomes and willing to take risks. Addressed to women because "we're experts at making a home work," the book documents Ms. Brangham's moves and explains the techniques she's learned while living in 18 of the properties and engineering the rest. A good motivator, *Housewise* can change your outlook if not your address.



CURTAIN TIME
"With background as an art dealer, you have a trained eye," says Françoise Nunnallé, whose NYC apartment-cum-shop holds a rich trove of antique tiebacks and pedigreed linens. Treasure hunters of period details will find her cache of tiebacks and knowledge of decorative arts impressive—from old-world European to American deco. Along with the provenance of her tiebacks (from $300 a pair), you're likely to learn about their authenticity, for Ms. Nunnallé has as keen a mind for detail as for quality. While she lists her linens in the realm of luxury, she deems the tiebacks "essential" because, "The soul of everyone's house is its window treatment." 105 W. 55th St., Apt. 6A, New York 10019; (212) 246-4281.■


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AT HOME WITH ANTIQUES

FROM AN EXPERT, A PRACTICAL GUIDE TO COLLECTING— PLUS SEVEN RULES FOR SUCCESSFUL BUYING

By SIGMUND ROTHSCHILD

In my 40 years of appraising art and antiques, I have only once found a genuine bargain. It happened years ago. From a major auction house I purchased a bronze Buddha figure for $85. It was a nice piece about 14 inches high with a little green stone on its forehead that I presumed was glass. I did not imagine I had a bargain, but purchased the statue because it pleased me.

I took the statue home and cleaned it carefully. At first I thought the color of the glass had been enhanced by foil in the back, a common technique to increase the vibrancy of refracted light. To satisfy my curiosity, I scooped the glass out and, to my great surprise, it turned out to be a large, exceptionally brilliant emerald!

I then sold the emerald for $3,000. Afterward I found a piece of green glass, placed it in the Buddha's forehead, dusted it with cigarette ash to "antique" it and resold the figure for what it cost me—$85.

So in this one instance I actually discovered a bargain and made some money, but it probably will never happen again. In fact, a bargain never happens when you look for it. Once you have this concept in mind, the actual rules for successful buying are surprisingly simple.

1. Buy what you like and will enjoy owning, but that doesn't mean what you buy for pleasure won't be worth more later. If the object holds strong individual interest, it will probably be of value to other collectors and dealers, and therefore will increase in monetary value.

2. Buy perfection. Poor condition reduces value. Merchandise with blemishes or damage has only limited possibility for increased value. A fine Lowestoft bowl with an age crack in it will never be as salable as a perfect piece. Only objects in perfect condition maintain or increase in value.



A corner crammed with collectibles awaiting buyers at Trevor Potts Antiques Inc. in New York City.

Certainly your purchase should be kept in good condition or even improved, but in general, restoration has a negative effect on value. I would like to believe most dealers will tell you if an item has been restored, but that's not always so.

Be sure to examine an item carefully before purchasing. Take along your magnifying glass and flashlight. You might even use a portable battery-powered ultraviolet light, which will show you flaws and repairs that can't be seen with the naked eye.

3. Look for rarity, one of the most important elements of value. A print by a great artist in editions of 10, 20 or 30 is much more valuable than the same image printed by the 100's. Quantity generally reduces value. This rule applies to art, furniture, porcelain or any item. But however rare an object is, it must be collected by other people to gain value. The law of supply and demand dictates that the greater number of people collecting a limited supply of a certain item or type of item, the greater the value.

4. The artist's name counts. This holds true for paintings, furniture, porcelain, crystal, whatever. By identifying the artist, we can locate the object according to place and time, two other important factors. We associate great names with creativity, craftsmanship and quality of design and execution. A great name lays the groundwork for great value.

For example, take the furniture produced in the late 18th century by Townsend Goddard of Newport, RI. In that area imitations made by craftsmen who worked for Goddard are collected and sold. But these men didn't have quite the touch of the master; you can detect differences in style and quality. The work of a master is almost always superior to pieces made by lesser artisans.

5. Ascertain authenticity. Imitations or reproductions may be the sincerest form of flattery, but they will never have the value of an original. If you are knowledgeable, you can authenticate a piece on your own. Most purchase mistakes occur when someone buys a piece that has been tampered with.

Deliberate misrepresentations happen infrequently; I still believe most dealers sell as honestly as they can. However, if you are spending a great deal of money, you should obtain some sort of authentication or legal verification from an appraiser or a specialist. Ideally, you would have enough time to carefully consider or study the piece before buying. But often you must rush to buy a piece. Occasionally you have to take a chance. Go with your intuition.

6. Get a detailed bill of sale along with proof of authenticity. Don't accept a re-

(Continued on page 45)

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AT HOME WITH ANTIQUES

Continued from page 39

ceipt that says "One antique desk—$1,000." There is too much room for misrepresentation. If there is something seriously wrong with the piece, you would have little legal recourse. The bill of sale should specify style, period, date of manufacture and designer's name (if known), dimensions, material, provenance and the sales history of the piece. If the dealer or seller has any additional information about your purchase, this too should be included.

A reputable dealer will not hesitate to write out a complete bill of sale. If a seller refuses your request for an itemized bill, you can be certain he is not really selling what he claims to be selling.

7. Learn to recognize quality. For the serious collector, there is no substitute for thorough study of the specific field of interest. Before buying, familiarize yourself with what denotes quality within the category or period that interests you.

What are the elements that make for the best or the highest quality? Obviously, each specialized area of collecting has particular requirements. However, there are some universal guidelines that can help the buyer recognize quality.

- Look for *simplicity* of line and of statement. Regardless of which period the piece originates from, the design should not be muddled or confused.
- There should be a sense of *unity.* The design must move and flow around one element. The piece must be orderly; texture and color must be part of the design.
- The piece in question must be *complete* in concept and in the final product. It should not have been cut down from a larger size or reassembled from two or more separate pieces.
- The item must have a certain kind of *expressiveness.* It must have something to say—admittedly a subjective reaction.
- Look for *variety* in the piece, or variation of a theme. For example, there are four legs on a chair. Two legs are identical but facing opposite directions. This is more unusual than four legs all pointing in one direction as in modern functional pieces.
- An object should have a pleasing *texture.* Coarse or rough material may make for an interesting design, but it doesn't have the same quality as soft or smooth material. The desire to touch or to handle a pleasing texture is part of our human nature and therefore is considered an element of value.
- Some items can have an inherent *com-*

(Continued on page 152)



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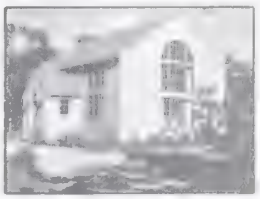
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Early-18th-century pieces are juxtaposed to show regional variations at the Mabel Brady Garvan Galleries, Yale University Art Gallery.

In the past those of us with humble origins may have had difficulty finding museums that exhibit the kind of furniture our ancestors used in their houses. Most museums display high-style, city-made pieces, but the less refined furniture made in towns and villages has been largely ignored. Why?

"Curators trained to look at the polished upper-class furniture did not find the vernacular pieces aesthetically pleasing," says Lonn Taylor of the Smithsonian Institution.

All this is slowly changing, thanks to a new generation of curators and historians who are able to appreciate vernacular furniture on its own terms. "We have come to see that regional furniture is no less aesthetically pleasing than the high-style pieces; it's just a different aesthetic," Mr. Taylor says.

And it's an aesthetic that can teach us a great deal. Says Jonathan L. Fairbanks of the Museum of Fine Arts, Boston, "A simple, rough bench or bed has its own beauty and integrity. It speaks eloquently of its time, place and the people who shaped it." Regional furniture includes the "simple, rough" pieces as well as efforts by country craftsmen to copy fashionable city styles. And much also reflects the craftsmen's cultural backgrounds.

This diversity has been explored in some excellent temporary exhibits (that draw from private collections) as well as in a spate of books and surveys. However, relatively few collections of regional furniture are on permanent display. Some of the best are in historical societies, house museums and open-air villages across the country. The furniture in these places is usually in period room settings, rather than special exhibits, and this affects the way we see it. According to Mr. Fairbanks, "In a house you see furniture as useful objects; in an art museum you see it as art."

One museum that treats furniture as art is the Yale University Art Gallery, in New Haven, Conn. In the superlative Mabel Brady Garvan Galleries chairs, chests and cabinets from different regions are juxtaposed so you can easily see the differences in, say, the taper of chair legs or the use of veneers. One entire wall is hung with Windsor chairs from Pennsylvania, Connecticut and Massachusetts; another with Federal chairs from several states; a third with Chippendale examples. There are 18th-century Pennsylvania German painted chests and a Charleston bookcase that soars to over 10 feet.

Most of these pieces were donated by the late Francis P. Garvan, class of 1897. Garvan began collecting in the mid-1910s and eventually amassed more than 10,000 objects, including paintings, silver and decorative crafts. An ardent patriot and an admirer of American craftsmanship, Garvan intended "to form a comprehensive, educational collection for the preservation of our early American arts and crafts."

And educational it is. The permanent exhibit of more than 125 pieces is densely arranged according to seven major periods: 17th century, William and Mary, Queen Anne, Chippendale, Federal, Victorian and 20th century. A separate Furniture Study in a basement on campus has 800 to 1,000 more pieces that can be seen by appointment.

The Garvan collection is unusual in that it encompasses many regional styles. Most museums—and all historical societies—collect furniture from the surrounding area, so you learn about one regional style rather than many. The following are some of the best collections in the country, grouped by region.

The Connecticut Historical Society, in a 1928 former residence in Hartford, displays 75 examples from the state. Connecticut craftsmen were influenced by furniture fashions in New York, Boston, Newport and abroad. Explains curator Robert Trent, "Craftsmen learned about city styles when wealthy Connecticut merchants bought furniture in the major ports. Some apprentices from Connecticut were journeymen in the major centers. And workmen who were trained in England

(Continued on page 48)



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TRAVEL:
REGIONAL FURNITURE

Continued from page 46

moved to the area and introduced designs from abroad." The 75 pieces of furniture here are grouped by county so you can compare styles. Included is perhaps the only known example of an American oak "draw table," a 17th-century alternative to the drop leaf, which extends to 11 feet; several elaborately carved New London case pieces from the 18th century; and early-19th-century furniture of inexpensive pine, apple and poplar, painted and stenciled to simulate costly woods.

Only a few hundred miles from The Connecticut Historical Society, but a world away in terms of furniture making is the Adirondack Museum in Blue Mountain Lake, NY. The Adirondack furniture collected here was made for the mountain "camps"—ranging from a lakeside cottage to a compound of a dozen buildings—where prosperous residents of New York, Philadelphia and Boston summered from 1870 to around 1930. "The furniture was not supposed to resemble what people had back home—that was the point," says Craig Gilborn, director of the museum. "It was practical, but it also was symbolic of the retreat to a more primitive life."

Crafted by carpenters and anyone else who had spare time in the winter, this furniture was made from any or all parts of a tree: roots, trunk, limbs, branches and twigs. Sometimes the bark was left on; other times it was stripped, and the wood was sanded and polished. The surfaces of some tables and cabinets were overlaid with white birch bark or split twigs arranged in geometric patterns. "There were no formulas, no rules," says Mr. Gilborn.

Examples of this imaginative, individualistic craft have been used to furnish the museum's late-Victorian cottage. In addition, "The Rustic Artistry of Clarence Nichols," a special exhibit of 31 polished red-cedar pieces, runs from May 23 to October 15. (If you can't make it to the museum, the next best thing is Craig Gilborn's *Adirondack Furniture and Rustic Tradition,* to be published by Harry N. Abrams.)

To see furniture made by Pennsylvania Germans, you don't have to venture off the beaten track. The Philadelphia Museum of Art displays close to 1,000 examples, in educational exhibits and room settings, including several *Schranks,* the massive paneled wardrobes with wax inlay, and dower chests for marriage-age girls painted with lively geometric patterns and folk symbols. "The German craftsmen believed that if something was to be used it should also be beautiful and joyful," says museum assistant Jack Lindsey. Tulips, hearts and five-pointed stars were favorite motifs. Folk symbols include unicorns (purity), peacocks (Resurrection), griffins (Christ) and fish (baptism). Some pieces are grained to look like more expensive rosewood and mahogany, but, says Mr. Lindsey, "German craftsmen were less concerned with the prestige of different woods than with sheer decorative enjoyment." Indeed, some graining is so bold and abstract as to not resemble wood at all.

To learn how Germanic symbols found their way into pieces made by non-Germans, visit the Heritage Center of Lancaster County. The 125 pieces on display include examples that blend Germanic and English elements—for instance, a Chippendale highboy with stiff relief carving of a heart and three-pointed stars. "Craftsmen who came to Lancaster usually passed through the port city of Philadelphia first," says curator Patricia Keller-Conner. "They may have picked up a taste for city styles, which they incorporated into their work."

(Continued on page 50)

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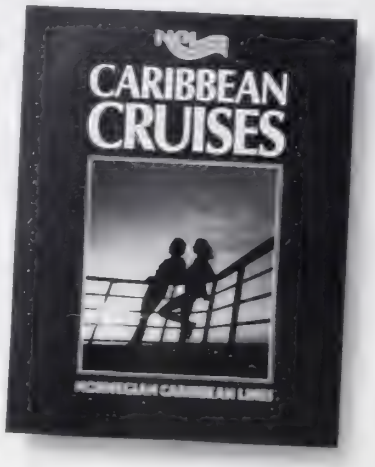
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TRAVEL:
REGIONAL FURNITURE

Continued from page 48

In nearby York, two German structures run as house museums by The Historical Society of York County contain additional German furniture. The c. 1741 Golden Plough Tavern has a good collection of distinctive slat-back chairs. The Barnett Bobb Log House, built around 1811 and typical of German dwellings of the period, is furnished with early-19th-century painted pieces.

MIDWEST

Immigrants from many European countries settled in the Midwest in the 19th century, giving the region a rich decorative arts heritage that is fascinating to explore. But if you have time for only one stop, make it Vesterheim, The Norwegian-American Museum, in Decorah, Iowa, which encompasses a three-story exhibition hall as well as several restored houses open in summer. (For museums that feature other Scandinavian groups, see Patricia Brooks's travel article in the March 1985 issue of House Beautiful.) The museum documents the immigrants' journey from Norway to America, and its 15,000 objects include about 1,000 pieces of furniture made in both countries. "We look for objects that have a foot in each world," says curator Darrell Henning.

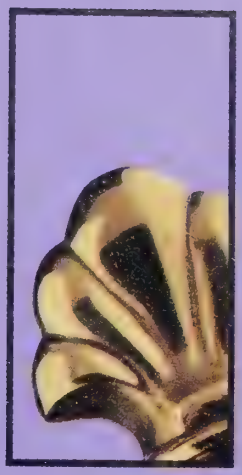
The foot in the Old World remained firmly planted. In America Norwegian artisans crafted such traditional forms as the *kubbestol,* the chair made from a hollowed-out log and decorated with ornate carvings. "Some of the craftsmen mixed Old World traditions with whatever was popular in the area at the time the piece was made," says Mr. Henning. Hence, you see a *kubbestol* proudly bearing a carved eagle and the stars and stripes.

THE SOUTH

People interested in early Southern furniture have been making pilgrimages to the Museum of Early Southern Decorative Arts (MESDA) since its opening in 1965. Here are many of the best examples of pre-1820 furniture from Maryland, Virginia, the Carolinas, Georgia, Kentucky and Tennessee (grouped into three regions: the Chesapeake Bay area; the Carolina Low Country; and the Piedmont or Back Country, which runs along the Appalachian foothills from Pennsylvania to Georgia). Wandering through the 19 period room

(Continued on page 53)





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TRAVEL:
REGIONAL FURNITURE

Continued from page 50

settings and six galleries you can't help but learn many new things.

The room reproduced from the 17th-century Criss Cross Hall in Virginia is furnished with Chesapeake pieces, including an oak, pine and walnut court cupboard dated 1645. Said to be the earliest existing Southern court cupboard, it is decorated with round bosses and split spindles painted to simulate ebony. Three chairs are here to show the styles of the day, although in this period stools, benches and chests often sufficed for seating. (In fact, chairs were so rare that the person who presided over a meeting got the only chair and was therefore called "chairman.")

The Piedmont Room, from a typical 1766 timber dwelling, is more primitive. Because the isolated back-country craftsmen were often only vaguely familiar with current styles, their versions are often quite unusual. A Chippendale walnut side chair has a removable seat! Painted dower chests are also found here because Germans migrated to the area and brought their craft traditions with them.

SOUTHWEST

Germans also left their mark on Texas furniture. Immigrants from eastern and northern Germany flocked to the Lone Star state beginning in the 1830s and produced graceful furniture reflecting the Biedermeier style then popular in their native land. Tracking down this furniture requires some legwork, but along the way you'll be seeing towns that still bear the names and unmistakable flavor of old Germany.

The Museum of Texas Handmade Furniture, in New Braunfels, is the brainchild of Bill and Nan Dillen, who moved here around 1940, fell in love with the German furniture and began buying pieces to keep them in the community. They eventually saved more than 75 pieces, not to mention several 19th-century houses with *Fachwerk* construction which they restored. One of these, the 1858 Breustedt Haus, is now the museum, furnished as a house of the period. Look for the handsome pine corner cupboard with mahogany veneer and a child's chair of mesquite and elm.

To see more German furniture and decorative arts, visit the little town of Round Top, where preservationists Faith and Charles Bybee founded Henkel Square. Named for "Squire" Henkel who laid out Round Top, this restored village consists of rugged frontier log structures furnished with period pieces. Four miles from Round Top is the Winedale Historical Center, six buildings restored and furnished by the late Miss Ima Hogg and now owned by the University of Texas. The 1834 Lewis House, once a stagecoach inn and later owned by a German family, has Biedermeier-style furniture typical of the area—with a few Pennsylvania German pieces thrown in to show regional variation. The grander Greek Revival McGregor-Grimm House has a parlor sofa with a pair of carved fish stretching across its back and swan heads curving from the sides.

Finding Spanish colonial furniture made in New Mexico is an even greater challenge than tracking down Texas-German furniture. Until the Museum of International Folk Art opens its new Hispanic Heritage Wing in 1989 and can display its collection, you might be better off browsing through the art and crafts galleries in Taos and Santa Fe. If you're in Taos stop by the Millicent Rogers Museum. Housed in an adobe building, the museum has 20 excellent examples of Spanish colonial furniture on display. Hand-hewn pine chests range from very simple ones for grain storage to highly ornate carved pieces. One has applied straw mosaic, a common method of decoration.

South of Santa Fe is Old Cienega Village Museum at El Rancho de las Golondrinos, a restored village of some 20 adobe and log buildings. The period furnishings are minimal and quite primitive, reflecting the fact that in many parts of New Mexico wood was hard to find. Commonly benches and shelves were part of the adobe walls.■

—JANE MARGOLIES

MUSEUM ADDRESSES

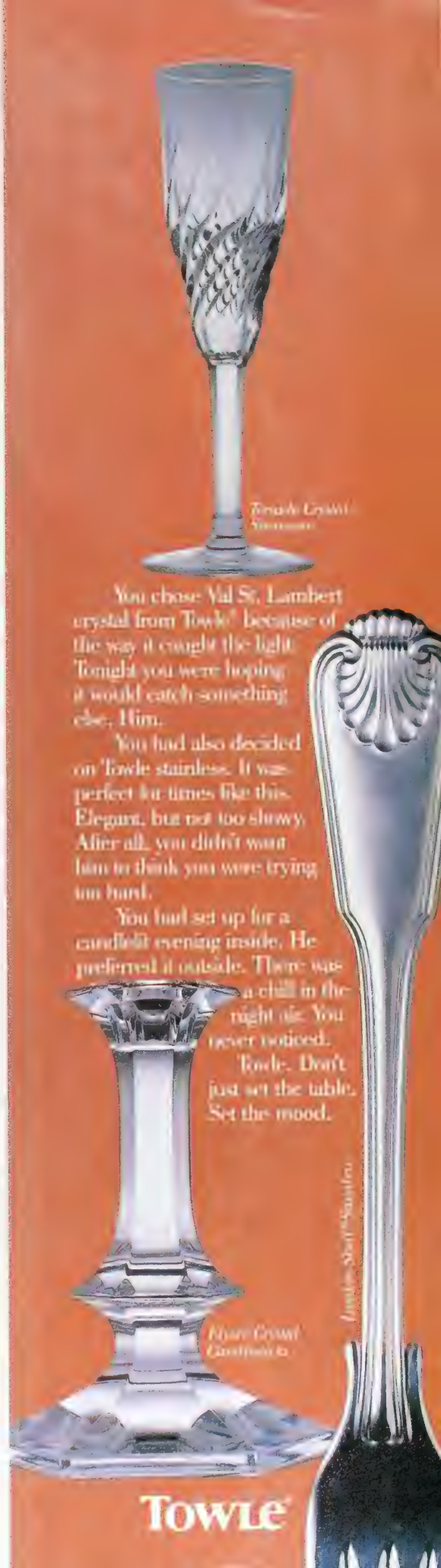
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(Continued on page 153)





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HOUSE BEAUTIFUL
MAY 1987



LAYERS OF HISTORY

How to rejuvenate a house with a checkered past? In the case of this 140-year-old English rectory, blue and white was its salvation, as was its adroit owner, who played up all the eccentricities. We've found more invigorating ideas this month—in catalogs, kitchens, crafts, decorating and architecture—to revitalize your house, whatever its age.►





No one knows better than an Englishman how to make a house his own without destroying its past

Top: **This Gloucestershire house was built in 1848.** *Above:* **Mr. Banks-Pye dresses his picnic table and chairs with five different checks. When checks are the same colors you can use many variations.** *Right:* **Furnished comfortably, this front hall is immediately inviting. A Biedermeier table provides a place for packages and gloves; a George III chair is convenient for putting on overshoes. Mr. Banks-Pye has layered 12 of his uncle's rugs here.**

The English are masters at preserving the character of an old house—and the memories of all the people who have lived in it. Unlike Americans, who are often eager to restore a building to its original shape and to obliterate its "middle years," the English prefer to leave all layers of history, no matter how eccentric. A case in point: Roger Banks-Pye was never tempted to remove the gargoyles from his Victorian rectory. He inherited the house from his great-uncle Sam who had added them in 1924 as well as Gothic tracery on the triple window. "I didn't want to destroy the atmosphere he had created," says Mr. Banks-Pye, of the London decorating firm Colefax and Fowler. "My uncle was a bit dotty about religion, and wanted to make the house more Gothic, more rectorylike." Mr. Banks-Pye's own eccentricities have made the house as much his as his great-uncle's: "If I see anything with blue and white checks I must have it." And he often creates his own, as he did with paint on the kitchen wall *(previous page).* ►





In a room where furniture and bibelots have accumulated over many years, each piece has an intriguing story to tell



Above: St. Swithun (bishop of Winchester in the ninth century) stands in a niche of an old stone building. *Right:* In the drawing room striped wallpaper is an unobtrusive background on which to hang an array of things. When you have several pairs of objects, put them side by side (as Mr. Banks-Pye has done on the mantel) rather than miles away from each other. "It keeps the room from looking regimented—which makes people nervous!"

It would be a mistake to suggest that in preserving the character of his uncle's Gloucestershire house Roger Banks-Pye didn't change a thing. The cozy, comfortable atmosphere created by years of accumulated clutter remains, but Mr. Banks-Pye wanted to add some of his own clutter. After being a decorator for many years he has an eye too well trained to accept all family memorabilia unconditionally. "When I moved in, the house was a mad clutter of furniture, endless statues of saints and sentimental religious pictures," he says. "I didn't want a total redecoration—just enough to make the rooms more comfortable—but I did remove the very large statues and most of the pictures."

It is a measure of Mr. Banks-Pye's visual expertise as well as his affection for his uncle that he has found places outside the house for the best statues: One beautifully carved saint from the drawing room looks very much at home in the entryway *(previous page)*, and St. Swithun *(left)* and St. Augustine (who once stood at the foot of his uncle's bed) have niches created for them in the walls of the old potting shed. Mr. Banks-Pye has mixed smaller statues with his own porcelains and treasures in the drawing room. Here he has also indulged his love of blue and white (although in a subtle form) with shadow-striped wallpaper, an Indian crewelwork table skirt, photograph albums covered in Indian cotton, and a blue and white lap rug on the armchair covered in tan leather. For the valance, blue and white cut fringe is overlaid on undyed linen fringe. "Lilies and Geraniums" chintz for curtains and sofa pillows is from Colefax and Fowler.►





The redecoration of the breakfast room, where Roger Banks-Pye and his weekend guests have most of their meals, began when he discovered a screen *(see cover)* in the basement at Colefax and Fowler. Painted some years ago by fabric designer George Oakes, it was growing moldy, but Mr. Banks-Pye knew he should rescue it when he saw the blue and white plates painted on a yellow background. The room's water-glazed walls echo that background, and the plates inspired him to mass all his collections on the shelves of the dresser, mixing fine porcelain with Chinese fish plates, coronation mugs with willowware. Note the porcelain wine cooler on top shelf.



Mr. Banks-Pye made the curtains with fringed napkins sewn on white linen. "They are very ordinary napkins, but I needed almost one hundred. I must have called every department store in England!" The blue wine bottles also came from a department store, Marks & Spencer. "They had the most unappealing white wine, but the bottles are marvelous," says Mr. Banks-Pye. The tablecloth was hand-painted in Italy; the owner uses it on the wrong side because the colors on the other side are too strong. The low screen under the window hides a radiator and is covered in Colefax and Fowler's "Blue Fern" wallpaper; the border running just above the dado is the "Blue Fern" border.►

The owner's whimsical table arrangement—a porcelain dish, fabric-covered pencil holder together with a bottle of sparkling water—springs from his passion for blue and white in any form



Above: **In this small room, Mr. Banks-Pye used only one panel of fabric for a curtain. "Two panels would have been too much here," he says. "Besides I didn't want fabric all over the third floor—there's so much in the rest of the house." The rug is an old Indian dhurrie. The Magritte painting has a Charles X frame.** *Right:* **A stair landing offers a cosy place to read. Patterns and rugs are mixed in typical Banks-Pye fashion.**

An intimate setting on the second floor landing captures the atmosphere of the house and shows layers of its history. Roger Banks-Pye's great-uncle hung family portraits here and made the velvet-covered board hanging behind the banister. Framed in mahogany, it has family pictures that go back to the early 1800s—grouped around a Venetian mirror. The chair cover was made 20 years ago by the gardener's mother; festoon curtain and table skirt are Mr. Banks-Pye's addition. Fabric is Colefax and Fowler's "Treepoppy" linen with bullion fringe.

While the great-uncle's influence is still strongly felt on the second floor, the third floor is decorated in a completely different style. Because the attic had never been furnished—or even used—there was no question of preserving its character. Here Mr. Banks-Pye has given his passion for blue and white ("an innocent passion," he explains) free rein. "I painted everything up here white—beams and all. Although I very much wanted to keep the same atmosphere downstairs that the house had when my uncle lived here," he continues, "there *is* a lot of clutter and so many bits. It's nice to escape to the clean blue and white attic." Mr. Banks-Pye moves up in summer, into the room with the 18th-century Dutch bed and chair. "The bed cover was made by a friend from tea towels, dusters, dish cloths and any old bits of cloth available," he says, "and it was this cover that sparked the idea for the curtains in the breakfast room." The courage it takes to put a cover made from "old bits" on an 18th-century marquetry bed comes from many years of practice, of course. It is also true, however, that the kind of atmosphere Mr. Banks-Pye has created in his house seems to stimulate unusual and imaginative juxtapositions. A house that tolerates affectionately the whimsies of past owners will certainly tolerate those of the present inhabitants. ■ *Editor* KATRIN TOLLESON

Photographer DAVID MONTGOMERY







ACHIEVABLE STYLE

Sears proved to be a welcome resource for a clever designer who succeeded in blending catalog finds with her own possessions

When it comes to decorating her own home in Delray Beach, Fla., interior designer Cindi Mufson echoes a universal theme: "If I can get a product with great style and value, I'm delighted." Her source happens to be Sears, where she found the wicker lounges and tables on the patio, as well as fabrics, carpeting, finished and unfinished furniture, bedding, towels, wooden blinds, lighting, dinnerware and accessories—all now mixed with her own collections.

A working mother of three with no time to shop, Ms. Mufson took advantage of the convenient Sears catalog, home furnishings departments and Custom Decorating Shops (located in 700 stores nationwide). As Ms. Mufson discovered, designers in the Custom Decorating Shops have thousands of patterns and will help you select fabric treatments at no minimum charge. For example, the upholstery in the living room *(next pages)* is a Sears custom drapery fabric that Ms. Mufson quilted for a softer, more comfortable look; stylish wooden blinds are also from the shop. Blue and green porcelain is handmade by Marion Waldo McChesney; porcelain urn and vases, Mottahedeh & Co., Inc.►

A series of French doors orient the house to the landscape—in this case, a courtyard and pool. When open, they create one great room for living and entertaining. To maximize light in the two-story section, Ms. Mufson hung shortened, stationary French doors above the patio doors, thus fashioning custom windows.

How to avoid monotony in a one-color room? Introduce texture, as in the living room *(next pages)*: wicker, baskets and even the fireplace (actually concrete patterned to look like bricks, then painted). Ms. Mufson chose tile surfaces because they're durable and easy to clean. "When you balance tile with a different floorcovering, the room doesn't feel cold," she explains.




Different Dances

Unpainted ladder-back chairs offered an opportunity for a stroke of color and a custom touch

Florida's sunny climate and slower pace inspire easy, casual living. Cindi Mufson's family room—she calls it "a contemporary barn"—epitomizes this informal spirit with its exposed rafters, skylights, French doors and foliage. Philodendron trails around the rafters from a ledge built where the roof begins. The ficus tree grows from a planter attached to the banquette seating, and ferns that can be removed for watering carpet the base of the tree.

Banquette seating was chosen because of its roominess and informality. "When sofas are placed across from each other in formal arrangements, people tend to feel intimidated," explains the designer. An ottoman covered in matching Sears fabric provides additional seating. For an impromptu coffee table, Ms. Mufson placed two Sears chests back to back. The birdcage is from Mabel's; birdhouses, Lady Slipper Designs; clay vase handmade by Bynum Frideaux, National Craft Showroom. In the dining area, linens and place mats are from Henri Bendel; tablecloth, Gattle's; bowl for centerpiece, Limited Editions. ►





A dark cupboard *(above)* that has seen better days can be rejuvenated with spray paint and delicately colored details. Impatiens and ivy gain stature in a tall urn set on a pedestal. In the family room *(right)* the dhurrie determined the colors of the Sears pillow fabric. Ms. Mufson painted the backs of the shelves *(far right)* to complement the pastel-colored ceramics as well as the rug.




NEW ORLEANS ARCHITECTURE
NEW ORLEANS ARCHITECTURE

The artful blend continues in the family room where Sears furnishings and fabrics are integrated in the owner's design



Whatever city she moves to, Cindi Mufson takes her favorite wicker, baskets, seashells and architectural ornaments. A creamy-vanilla background provides a neutral canvas upon which she can build and change collections; it also buffers the Floridian sunlight and unifies kitchen, living and family rooms, all open to one another.

The heart of the kitchen is the island, equipped with storage on two sides and a cutting board and vegetable sink inserted into the top. All the cabinetry was built and painted on the spot so the owners can do touch-ups. (With ready-made cabinets it's often difficult to find matching paint.) Glass-front cabinets display French country-style plates from Sears and favorite table accessories. A ledge above the range was constructed with plywood and tiles to highlight other objects.

Using unfinished furniture from the Sears catalog, Ms. Mufson painted the kitchen chairs and stools as well as curtain rods and rockers in the family room. "I had never painted furniture before, and now I'm going to convince all my clients to do it. It's so much fun!" Paint also transformed a somber cupboard that's her favorite piece in the dining area. Hand-blown glasses in the kitchen are from Simon Pearce; hand-painted canisters, Sweet Nellie.►

Two back-to-back chests *(opposite)* not only create a large surface, but can act as storage. To create the tiled hood *(above)*, Ms. Mufson installed a standard metal hood over the range and built a plywood "apron" over it. Then she epoxied tiles on top. Not all cupboards need solid doors; variety adds spice here—with glass-fronted cabinets and open shelves to display favorite objects. For example, shelves in the corner reveal Chinese jars.

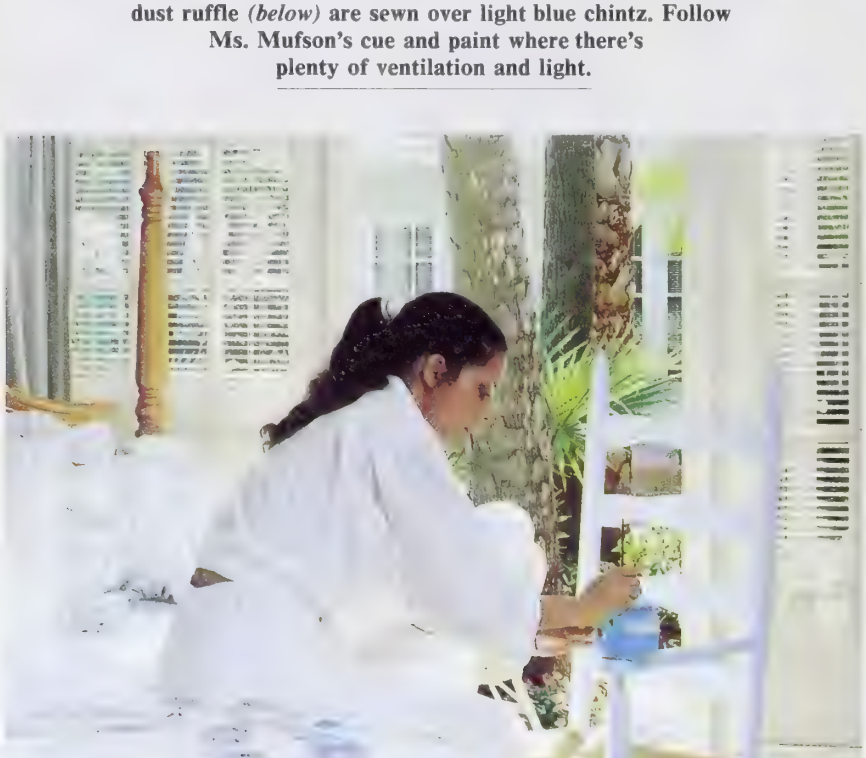
Tapping the Sears Custom Decorating Shop, the decorator fashioned a bedroom that has her personal stamp

I wanted the master bedroom to be romantic yet have a lot of texture and architectural detail," explains Cindi Mufson. Inspired by old Southern houses, she had wainscoting applied to the lower half of the walls and the pediment (not shown) formed by the peak of the vaulted ceiling. Fluted moldings are used for horizontal trim, including the chair and picture rails framing the painting. The woodwork is painted off-white so it won't dominate the room. To create a soft backdrop behind the bed, the designer covered the walls in shirred Sears fabric; the remaining walls are covered with the same material.

The toile bedspread, pillows and upholstered headboard are some of the sophisticated effects from the Sears Custom Decorating Shops; Ms. Mufson's chaise by the bed is upholstered to match. Although the Sears decorating shops do not carry furniture, they will reupholster and slipcover using their own fabrics.

Ms. Mufson's nine-year-old daughter's bedroom required a simpler treatment. Eyelet bedcoverings from Sears dress her bed. As in the other rooms, French doors shaded with wooden blinds (also from Sears) open to the patio, a constant reminder that the home is geared for enjoying the outdoors and bringing that freshness inside. The quilt is from Thos. K. Woodard.■ *Photographer* VINCENT LISANTI

To cover the wall with shirred fabric *(right)*, Ms. Mufson used flat, stationary curtain rods at top and bottom and threaded them through rod pockets sewn into the fabric. (When measuring be sure to allow for gathers; fullness will vary depending on the amount of fabric you use.) For a subtle contrast, the eyelet drapes, valance, bed pillows and dust ruffle *(below)* are sewn over light blue chintz. Follow Ms. Mufson's cue and paint where there's plenty of ventilation and light.







DRESSING THE GARDEN



With the heightened interest in European gardens and parks comes a revival of romantic outdoor furniture. Ladew Topiary Gardens in Monkton, Md., provided the quintessential setting for the examples shown here and on the next [illegible]. Arrow-back chair ($269.95)

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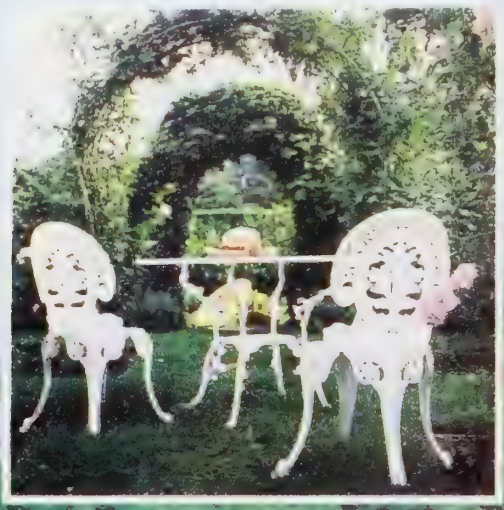


With this wheel seat ($1,170) from Smith & Hawken, you can take your picnic bench anywhere. It's also handy for winter storage—just roll the seat into safekeeping. The original was spotted in the garden of Mount Congreve, Ireland, then reproduced by carpenters at the Chatsworth Estate House in England.►

Romantic garden furniture updated with durable materials, weatherproof finishes



An elegant piece for indoor and outdoor rooms, the French-inspired Fernleaf armchair ($400) from The Veneman Collection is cast in aluminum for easy mobility. It's available in 16 colors.



TOM McCAVERA

An enlightened alternative to heavy cast-iron Victorian furniture: just as durable cast-aluminum reproductions such as these chairs ($75 each) and table ($340) from Smith & Hawken.



Hats off to the whimsy of the garden bench ($1,780) from Simms & Thayer Cabinetmakers. The design mimics the pattern of an English herb garden and comes in a white or oiled cherry finish.



Turn your favorite tree into a gathering place with this cast-aluminum circle bench ($315) from David Kay Inc. Here, it creates a vantage point for dove-watching at Ladew Topiary Gardens.



JEFF McNAMARA

The lounge chair ($129) from Sundial® furniture collection is made from a tough weather-resistant resin that never needs painting. Soften it with cushions (not shown).



JEFF McNAMARA

Although the Elegance armchair ($640) from Brown Jordan copies late-18th-century French pieces, the aluminum casting makes it lighter than its predecessors.



TOM HELEWA

If you loved the hoopback benches at Hidcote Manor in Gloucestershire, England, a substitute for your affections is this wrought-iron reproduction ($560) from Smith & Hawken.



TOM HELEWA

With its wavy back and beveled edges, the Cotswold bench ($860) from Smith & Hawken captures the rustic charm of Arts and Crafts movement furniture in England.■

Edited by
KATHLEEN MAHONEY



Dust off your croquet set—the game is making a comeback, along with Victorian furniture designs; for example, the Boardwalk settee ($315) and chair ($210) from Lyon-Shaw.

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ANTEBELLUM INSPIRATION

Southern comfort and grandeur mix well in a 20th-century Savannah house



Fanlight-topped doors on either end of the long porch *(above)* offer private access to the guest room and the library. Instead of a traditional board ceiling, the architect devised handsome porch paneling *(opposite)*. A fan helps temper the impact of Georgia's hot summers.

This slate-roofed house in Savannah, Ga., offers the grandest of welcomes. Its front door *(top)* looks out onto the porch and the lake and winding drive beyond. Should visitors sail up the bayou to the back porch, they are greeted by equally sweeping vistas.

The house's architecture is directly inspired by antebellum plantations—but not the two-storied, white-columned mansions you'd expect. "Hard-working wealthy planters often lived in simple dormered houses with long porches," says J. Paul Hansen of Hansen Architects. To make sure the house had a period flavor, he carefully researched historic moldings and windows. For example, the Chippendale railing above the colonnade, which links the garage pavilion and the main house, was borrowed from Monticello. The lattice that extends beneath the porch is typical of Southern houses.►



Shades of the South today: Brilliant color adds zest to the house's exceptional features



Though undeniably grand, this antiques-filled house has a lively appeal that comes from two sources: a zesty use of colors such as daffodil-yellow and sky-blue, and extraordinary attention to comfort and livability. "I think of it as a period place with flair," says designer Carleton Varney, who decorated the newly built house with his associate, Charles Davis.

A case in point is the music room *(right)*, whose focal point is the owner's antique piano, often the scene of evening performances. "We wanted the room to be just as inviting when no company was around," says Mr. Davis. Thus he positioned lamps and tables between the armchairs, creating a comfortable spot for reading, and added a second seating area by the fireplace. All furniture is covered in a blue Carleton V chintz. Lamps, once illuminated with oil, have old-fashioned squared shades. ►

Whether candle or sunlight prevails, springtime-yellow makes this formal dining room an enticing place to linger in *(above)*. "The owner loves to eat breakfast on the little table by the bay window overlooking the bayou," says Mr. Varney. Wall panels were hand-painted in the Orient, and the wool-and-silk rug was designed to coordinate. Curtains are a silk Carleton V madras weave that is lined with white, which "makes the colors just that much brighter," says Mr. Davis.





Traditional summer dress for Southern beds: airy netting

We wanted a guest room that both men and women would love," says Charles Davis, who cleverly chose masculine beige and brown for his color scheme, then added feminine English Regency iron beds *(opposite)*. To keep them from feeling too frilly, he designed bed curtains with a crisp, ribbon-trimmed zigzag valance. "I wanted to add as much softness as possible," he says. The fabric he chose is a cotton net from Lee Jofa, Inc., a reminder of the traditional mosquito netting that surrounded Southern beds in summer. The bed curtains, attached to an inner rail, can be pulled all the way around to enclose the bed completely. "They're hemmed to lay perfectly on the floor," he says. ►

Editor BEVERLY McGUIRE
Photographer PETER VITALE



Flattery was exactly what the designers had in mind when it came to this lady's dressing room *(above)*. Pink glass lamps are covered with pink shades. Sleek expanses of mirror are softened with decorative silver mirrors, one that is freestanding and another that is fixed to the wall. The *faux*-marble cornice was painted by Robert Jackson.





"So often library walls are finished in polyurethane. I wanted it done the old Southern way with beeswax so that a patina is acquired over the years," says Charles Davis. The paneling has a stain with a hint of red in it, "like Georgia clay," so that it doesn't have "the pickled look of most pine rooms." The paintings show the owner's passion for horses. The Empire chandelier, bought in Paris, has an unusual blue cut-glass inset.

The dressmaker details that make the difference



Color flows like a rainbow across this valance, thanks to silk that was ingeniously cut on the bias. Swags have maximum puffiness because their interlining has the exact same gathers.



Colorfully striped ribbon trims these zigzags, weighted with green wooden tassels. The bed's canopy is lined with netting gathered up into a starburst.



The first step in making this valance was cutting the curlicues into a plywood frame. Then the tapestry was staple-gunned to it. Welting, braid and lining were sewn by hand.



Soft swirls of blue taffeta are attached to a chintz-covered board with rosettes. The valance just brushes the window tops to expose as much of the view of the bayou as possible. ■

FOR MORE DETAILS, SEE PRODUCT INFORMATION



YOURS TO MAKE

Knit an afghan with a tapestry of flowers

Daffodils, daisies and many more of spring's first blooms are yours to capture on this knit afghan, designed for House Beautiful by Wallis Mayers. The 65-by-45-inch throw, suitable for intermediate needleworkers, is knit with a stockinette stitch (knit one row, purl the next) and requires changing yarn to add in the green of the leaves, the dark pink of the ribbons and bows. A crocheted edging finishes it decoratively. The afghan is available as a kit with your choice of background color (black is our other favorite). It's $175 plus $6 postage from Wallis Mayers Needlework Inc., 33 E. 68th St., NYC 10021. Glazed wall, Urban Interiors, Inc. Wing chair, Lord & Taylor.►







Choose your favorite flowers and sew a chintz quilt

Ever since chintz first became popular in the early 1800s, eager quilters have borrowed its flowers and ribbons for stitching. In fact, some of the most sought-after quilts at antiques shows are those made with beautiful chintzes.

Drawing on this age-old craft, expert Leslie Linsley, author of *The Weekend Quilt* (St. Martin's Press, $20), designed a chintz quilt *(left)* simple enough to piece in an afternoon or two. "If you can sew a straight seam, that's all the expertise you need," she says. The alternating squares of white and floral Cowtan & Tout chintz are machine-pieced, as is the border made with a "Picot Stripe" ribbon print and feathery "Welwyn Blue."

The white chintz squares are then hand-quilted in a rose pattern, something easily accomplished with the help of a lap hoop. For complete instructions on making a queen-sized quilt, see page 172. Lace tablecloth, The Fabric of Society. Carved wooden headboard, Eggs & Tricity, Inc.■

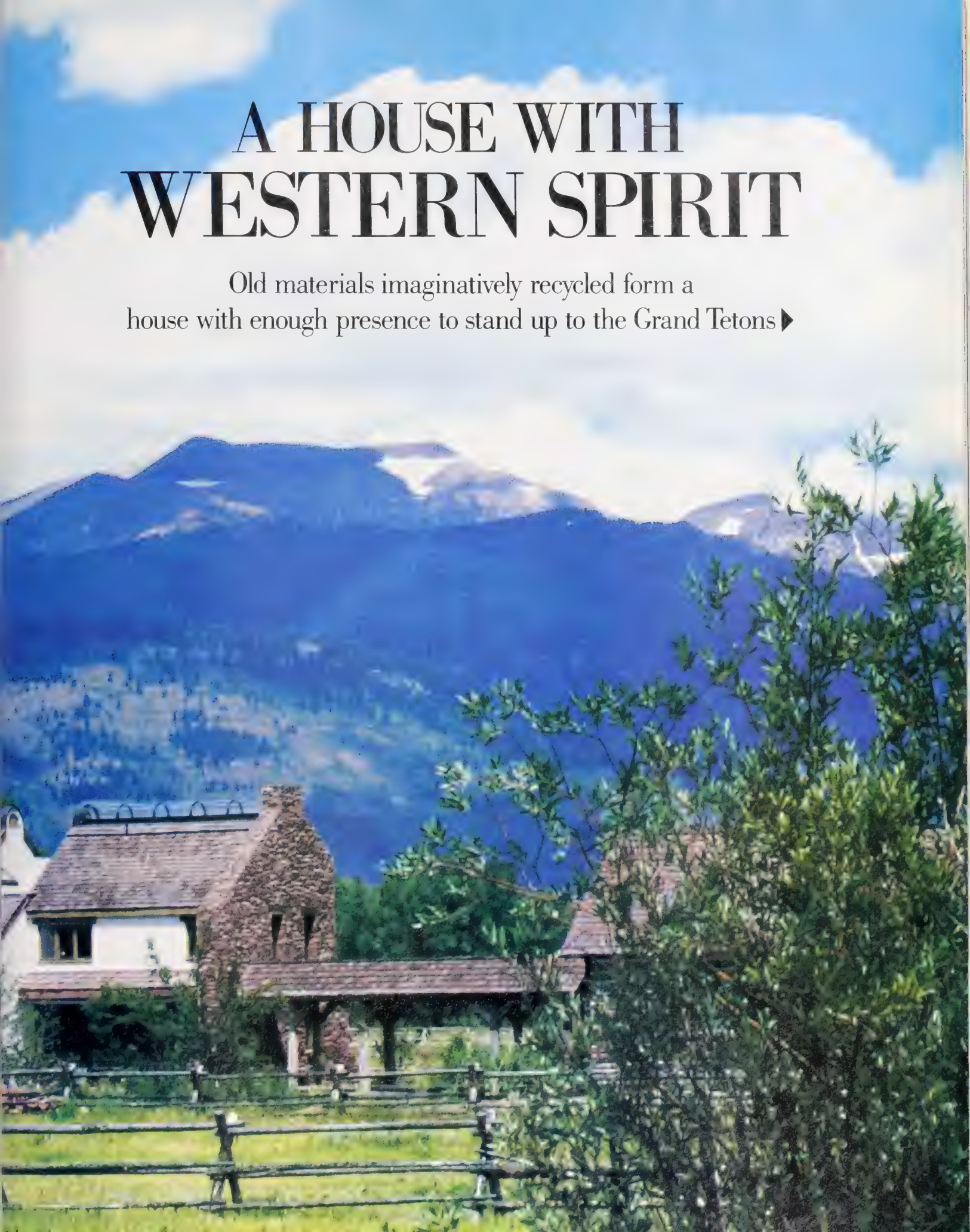
Editor
DEBORAH BEAULIEU
Photographer
ELIZABETH WATT

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A HOUSE WITH WESTERN SPIRIT

Old materials imaginatively recycled form a house with enough presence to stand up to the Grand Tetons ▸





Evocative of early covered bridges, this modern passage connects house with garage

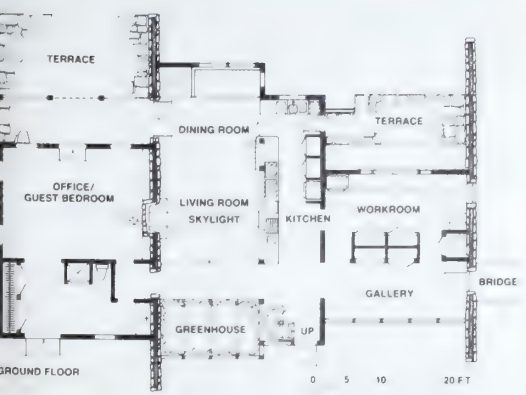
Awed by this majestic site at the foot of the Grand Tetons in Jackson Hole, Wyo., owners Sandra and Kenneth Lambert had some trepidation about building a house here. "We felt a responsibility to the land," says Mrs. Lambert, "and did not want something that would offend its spirit. The house had to look as though it belonged on the land." To achieve this, architect Jonathan Foote used aged materials—old log buildings and barn timbers as well as natural stone. "Perhaps it's the Yankee in me," says Mr. Foote, a New England native. "I hate to throw anything away and love to recycle materials." Yet he believes that the Western landscape calls for a different style from that of the tidy New England towns where he grew up. "It's much less populated here," Mr. Foote explains, "so the context is not a neighborhood but the natural phenomenon of the landscape and poetic notions of what the West is about."►

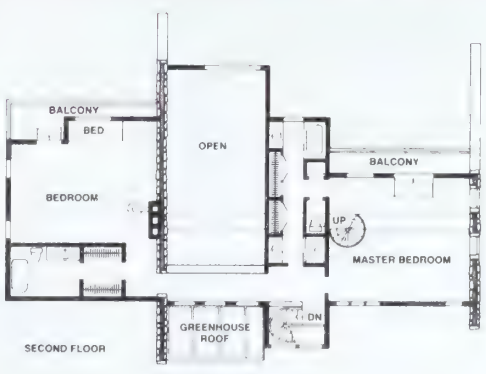




Sited right at the bank of the creek, with stone walls and balconied bedrooms, the house has the feeling of the European mill houses the owners admire. Its 3,000 square feet of living space is connected by a covered bridge *(left)* to the garage created from an old Montana log barn, so parking is convenient without being obtrusive. "The proximity to running water gives me the sense that the place is alive," says Dr. Lambert.







Sun floods the entrance hall *(above)* through a glass wall facing south. This solar heat is stored in stone beneath the floor to help take the edge off winter. A wood cabinet camouflages the entrance from an adjacent work area. The house's plan *(left)* provides a variety of openings to the outdoors, a large main room for entertaining and ample private areas for the Lamberts and daughter, Christine, to pursue their individual interests.



Wide open spaces are echoed on the inside, with light sources above and beyond the rafters





The double-height main room *(above and right)*, with kitchen, dining and living areas open to one another, is ideal for informal entertaining. "The most important thing about a house is how people relate to it, and all my friends love being here," Christine Lambert says. Her favorite spot? The bedroom window seat *(top)*.

Before setting pencil to paper, architect Jonathan Foote asked Sandra and Kenneth Lambert what their fantasy houses would be. Mrs. Lambert, who had been enchanted by French and Italian ski houses, wanted the charm of a European cottage. Dr. Lambert, an engineer before becoming an orthopedic surgeon, longed for the structural honesty and functionalism of a geodesic dome.

As different as their fantasies appeared, something clicked when they saw Mr. Foote's design. Old materials, antiques, balconies and the bridge contribute the coziness of a cottage. Dr. Lambert's requirements were satisfied by the honest exposure of the structure and the house's intimate connections with the outdoors; most rooms have direct access to the outside. Moreover, extensive windows and a greenhouse on the south elevation act as passive solar collectors.

The Lamberts are avid skiers and mountain climbers, yet this house has made them often content to stay home watching the mountains from their windows. "In the winter we look out on a sea of diamonds that seems to purify everything," Dr. Lambert says. "And we see the progression of spring moving up the mountains."

Furniture slipcovered in muted tones from Lee Jofa, Inc., and harmonious rugs from Thos. K. Woodard allow the outdoor views to dominate the great room. ■

—SUSAN ZEVON

Photographer TOM YEE

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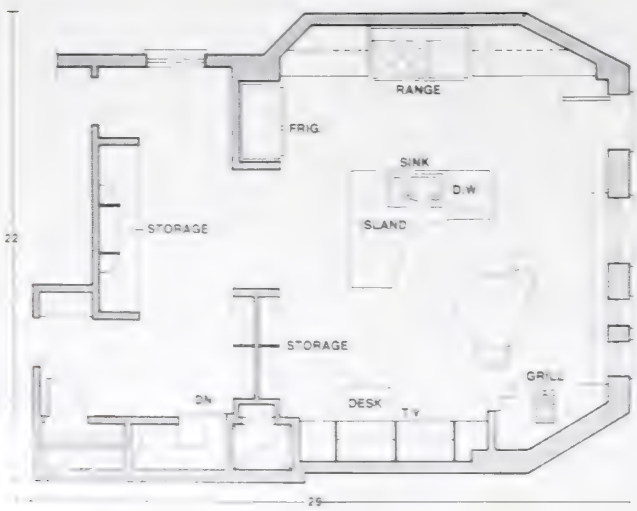
SOFT-TOUCH KITCHEN

The antidote to high tech, ultimate new materials and design to start you thinking about that next renovation

The new materials now available open up exciting possibilities," says Florence Perchuk, who went to town at last year's Kips Bay Boys' Club Decorator Show House. Given free creative rein, Ms. Perchuk, along with associates Carl Samol and Livio Dimitriu, devised a highly functional kitchen layout, integrating the look of stone so popular now. The designer opted for a new man-made version of granite (Avonite) because it can be cut on a curve, a shape she claims she couldn't have achieved with real stone.

Key to the plan is the island, both a work station and a room divider "for an owner who could prepare meals and entertain in the kitchen, adjacent to the garden," explains Ms. Perchuk. (For more about the garden, see Close-Ups on page 109) Instead of a rectangular mass that would have taken up too much room, the island is sculpted to allow space for a round dining table and for traffic flow. The black banding on the wood floor (inlaid with stained planks) and the black Avonite trim on the counter underscore the island's central importance. Crowning the island is the lightbox, which houses illumination and adds ornamentation.

Because the kitchen had only one window plus a partially glazed door, lighting was necessary to brighten and expand the space. The halogen lamp produces an intense light that is diffused over the island and, as a bonus, casts a decorative pattern on the lightbox. Up-lights above the cupboards provide general illumination and make the ceiling appear higher. Mirrors to the right of the window and in the pantry, as well as new reflective tiles on the backsplashes, add to the illusion of a brighter, more open space. General construction, Perchuk Designs, Inc.; cabinets, Wood-Mode Cabinetry; Reflecta® tiles, American Olean Tile Co.; David Legno Flooring, New York Flooring, Inc.►



As seen in the floor plan *(left)*, the island maximizes space by creating two work surfaces and a "bay" for entertaining. This side of the island *(right)* stores spices and cans. When the doors open, shelves swing out, revealing more storage in back.







Color for an element of surprise and a dash of warmth

Inspired by the late-19th-century town house where the showcase took place, Florence Perchuk decided the kitchen she created should be classical, "in the image of its previous owner, the architect Cass Gilbert." To give the room this classical reference, the designer fashioned an angular arch in keeping with other geometric details. The rounded edges of the island and the sleek wood-laminate cabinets contribute further to the room's stately elegance, as do the glass doors judiciously used above the media center. (Before installing glass doors, consider *what* they will reveal.)

To maximize cooking potential, the commercial range is equipped with six burners, two ovens, a broiler and a griddle. "However, restaurant stoves demand greater care than a homeowner is used to giving," warns Ms. Perchuk. "They produce intense heat and grease, so venting is crucial." Her solution: a high-powered vent encased in a custom-made steel hood. While the stove breathes fire, the refrigerator purrs; its motor is installed in the basement. A separate grill with a down-draft system is tucked in the entertaining area. Refrigerator, Traulsen & Co., Inc.; dishwasher, KitchenAid; sink and faucet, Franke Inc.; stove, Garland Commercial Industries, Inc.; grill, Gaggenau USA Corp. ■

Editor BEVERLY McGUIRE
Photographer WILLIAM P. STEELE

FOR MORE DETAILS, SEE PRODUCT INFORMATION





Eat-in area ***(opposite, top)*** **is tucked into the curve of the island. If you plan to install media equipment in the kitchen, house the system in cabinetry. Here, the computer keyboard** ***(above)*** **pulls out on a desk top. In a monochromatic room, introduce a bold color. The red dowel** ***(right)*** **draws attention to the arch and the view beyond. Note the sinks' rounded edges—better to accommodate pots and pans plus vegetables in the separate soaking unit.**

The family is more important than the family room.

It doesn't matter which room a family chooses to gather in. It could be a favorite corner of the kitchen, or a wood panelled den. What does matter is that they choose to be together. For it is the support, the strength, the bonds and traditions of the family that give us what we all need most in life. A good home.

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CLOSE-UPS

UPSTAIRS, DOWNSTAIRS, INDOORS OR OUT—GREAT IDEAS FROM THIS ISSUE TO MAKE YOUR HOME SAY YOU!



DAVID MONTGOMERY

DID YOU NOTICE THIS CARVED BRACKET in Roger Banks-Pye's drawing room on page 67? Often used in traditional homes, such brackets are still favored by collectors. The earliest examples were exterior stone; later, interior ones with architectural detail supported cornices or sills. By the 18th century, assuming a decorative role, they were made in wood or plaster and used to display rare clocks or porcelains. Japanned papier-mâché ones set off miniatures. You can place these over a sofa, centered on a blank wall, cascading on either side of a doorway or fireplace, or inside a niche as support for a sculpture. One source for brackets, stock or custom-made with gold leaf, marbleizing and other special finishes: John Rosselli, Ltd., 255 E. 72 St., NYC 10021.

THE GARDEN AS A SECOND LIVING ROOM: This small town house garden *(below)*, outside the show house kitchen on page 105, was lovingly restored by landscape designer J. Barry Ferguson, who uncovered brick and marble paving and unearthed the original fountain between two arches. Choosing a special color scheme (just as you do indoors), he concentrated on green and white, built planting beds where ruined ones lay, then furnished his "room" with English-style outdoor seating, statues and artifacts. Visitors to last year's Kips Bay Boys' Club Decorator Show House loved to linger in this special place. Note: Outdoor rooms are more effective in small spaces; try dividing larger gardens into several rooms. For more information write: J. Barry Ferguson Flowers Ltd., PO Box 176, Oyster Bay, NY 11771.



KEN PROSE

MADE FOR GRAND ENTRANCES, this handcrafted stair *(above right)* is a sculpture in space that soars up from the main level of a Wyoming house. Built to architect Jonathan Foote's specifications by Richard Francis, a key person in the on-site crew, it rises to the bridge connecting parents and daughter's quarters *(see plan, page 101)*. Mr. Francis fitted each tread into the 100-year-old-log center column with an individual joint, then steam-bent pine panels on-site to form one sinuous curve (far less costly than ordering a custom-made stair from a manufacturer). The adjacent greenhouse, like the long entry hall, floods the area with light and also brings the outdoors visually right into the house.



TOM YEE

REMEMBER THOSE WOODEN PLANTERS used in turn-of-the-century gardens? Handsome versions are now available in weatherproof fiberglass. Designed by Harry Buchard, a master plasterer who, postwar, rebuilt Victorian ceilings in London, they are now available from Smith & Hawken. A 15-inch-square, and 18-inch-high planter is perfect for flowers. An 18-inch-square, and 21-inch-high version can hold a small tree. And a rectangle, 36 by 12 by 14 inches high, could border a terrace. All have drainage holes. And no more spring painting! More garden furnishings are on pages 82 to 85.■



—PHYLLIS BARTLETT



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ENTERTAINING PLUS

By SARAH BELK and BEVERLY McGUIRE



ELIZABETH HATHON

GREAT, NEW COFFEE MAKER

Princeton University's Michael Graves—educator, tastemaker and architect extraordinaire—has conquered the last design frontier: the prosaic coffeepot. His witty solution incorporates a removable filter-flask and pot in one seamless design for brewing and serving. We think it's on the cutting edge of design for everyday use; $125 at Swid Powell, 55 E. 57th St., New York 10022. Also available at Bloomingdale's and D.F. Sanders & Co.

LIGHT NEWS

SOME LIKE IT LEAN

Hot news from the beef industry: Farmers are raising leaner, therefore less caloric beef these days. The surprise is that lean beef actually has more nutrients and fewer calories per ounce than many other protein substitutes. While a three-ounce (palm-sized) serving of beef yields less than 200 calories, an equal serving of Cheddar cheese has almost 350 calories, four times as much fat, and less protein! And for purists, it's now possible to find beef that's been raised without feed additives or antibiotics—the beef equivalent of a free-range chicken—from Coleman's Natural Beef at Grand Union and selected stores nationwide.



ELIZABETH WATT

LOW-FAT LUXURY

If you've been eating your strawberries au naturel to save calories, try *fromage blanc* (literally, white cheese), a silky-smooth, low-fat alternative that weighs in at about 17 calories per tablespoon compared to about 52 for the same amount of heavy cream. It's a cinch to make *(see recipe section).* For an easy warm-weather dessert, whisk in a little vanilla extract and honey to taste, and serve with fresh berries in season. Not dieting? Offer Crabtree & Evelyn's all-butter lemon cookies; they're crisp and very citrus-y. (We also love them at tea.)■

FOR MORE DETAILS, SEE PRODUCT INFORMATION



ELIZABETH WATT

SALAD STUNNER

Joyce Goldstein of Square One restaurant in San Francisco is a great believer in simple basic dishes that allow the natural flavors of the food to shine through. Serve her asparagus and prawn salad *(left)* as a first course, part of a buffet or as the focus of a simple summer supper or luncheon. It's a breeze to make: Poach 1 pound prawns in equal proportions of white wine and water to cover. Chill. Steam 2 small, trimmed bunches of asparagus until crisp-tender; chill in ice water, drain and cut to 2- to 3-inch lengths. Toss 2 large bunches watercress with half the vinaigrette *(recipe follows)* and place on plate. Toss prawns and asparagus with remaining vinaigrette and place on top of watercress. Vinaigrette: Whisk together 2/3 cup light olive oil, 1/4 cup lemon juice plus 1 tablespoon red wine vinegar, 2 to 3 tablespoons freshly grated ginger, 1 teaspoon sugar and salt and freshly ground pepper to taste. Serves four.


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FEASTS MADE FOR MEMORIES

Martha Stewart's *Weddings* features how-to's, from choosing a caterer to baking a chocolate "groom's cake" *(above)*, as well as menus and recipes for parties anytime ►

From *Weddings* by Martha Stewart, text with Elizabeth Hawes, photographs by Christopher Baker. Reprinted by permission of Clarkson N. Potter, Inc. Text copyright © 1987 by Martha Stewart, Inc. Illustrations copyright © 1987 by Christopher Baker

Make-ahead soups and salads will serve you perfectly for warm weather celebrations







Sliced rare duck breast *(above left)* on a bed of arugula is escorted by sautéed wild mushrooms, pencil-thin green beans, cherry tomatoes and fresh thyme sprigs. Yellow pepper custards *(above)* precede stuffed chicken breasts (choose an old-fashioned bread stuffing or one of chèvre and spinach) with radicchio salad. A very special chicken salad *(left)* is redolent with lemon and herbs. Serve at room temperature garnished with fresh sage and thyme.

That there is no blueprint for weddings makes their planning more personal, more pleasurable," says Martha Stewart in her newest book, *Weddings* (Crown, $50). Page after page of beautifully photographed real-life weddings with text and detailed descriptions by Elizabeth Hawes offer a wealth of ideas for the bride-to-be (or her mother). "Be dreamy and respond to inspiration," Ms. Stewart advises, "but don't overreach; the most successful and memorable weddings are not necessarily expensive or frivolous, but rather, the most expressive."

This handsome guide includes chapters on personal style, organization, invitations, dresses, bouquets, the ceremony, music and, of course, the food, for it is the wedding feast where the real celebrating takes place. Wedding fare should be festive, to reflect the magic of the day, but it need not necessarily be formal. The offerings may be a myriad array of make-ahead salads or a five-course dinner.►



Beet salad with endive, oranges, currants and walnuts *(left)*, dressed with a spicy vinaigrette, is welcome any time of year. Make in advance and serve lightly chilled or at room temperature with roasts or chicken. Fresh pasta with a barely cooked tomato sauce *(below)* can kick off a meal or be the focus of a light luncheon or supper celebration.





Wedding food should be festive to suit the day, personalized to reflect the desires of bride and groom, varied to please guests

The time of day of the reception determines what the food will be. (You'll need more food at cocktail time than brunch, for example, since appetites naturally increase as the day progresses.) Culinary choices are also influenced by the type of party you have: A sit-down affair calls for more serious food and carefully selected wines than a nuptial celebration on the beach, where clams and beer may be more appropriate. Martha Stewart offers tips on selecting the menu and what to look for in hiring a caterer. She discusses the joys of home weddings, in which family members or the bride herself usually pitch in and lovingly help prepare the feast—it might be the bread, a special salad dressing, an hors d'oeuvre that has become a signature or even the cake.

If you plan to do the cooking, prudence is advised: Careful planning, shopping and knowing the recipes are of utmost importance. "Schedule a dress rehearsal for family or friends, so that you are confident about both the preparation and the taste, and so that your very special day will go without a hitch."■ —SARAH BELK



Fresh pea soup *(above)* flavored with mint leaves, apples and sherry, then thickened with cream, is a suave starter to any springtime repast. Or serve as the focus of an easy lunch accompanied by a salad and homemade rolls. Potato salad *(right)* is made special with tender young green beans and baby yellow zucchini with walnut dressing. It's perfect with grilled chicken, chops, fish or even hamburgers.







Melon balls tossed with Cointreau or Grand Marnier and chopped fresh mint is a cool, summer salad suitable for brunch, lunch or dinner. The main course salad *(above right)* includes roast marinated lamb nestled in mâche, peppers, sugar snap peas and a balsamic vinaigrette. Lemon chicken *(right)* veiled in a sauce of crème fraîche, cognac and brown sugar is a variation on the chicken salad mentioned earlier. Serve with a mélange of radicchio, nasturtiums, chives, spinach and borage flowers tossed with a lime-Champagne vinaigrette.

RECIPES BEGIN ON PAGE 124

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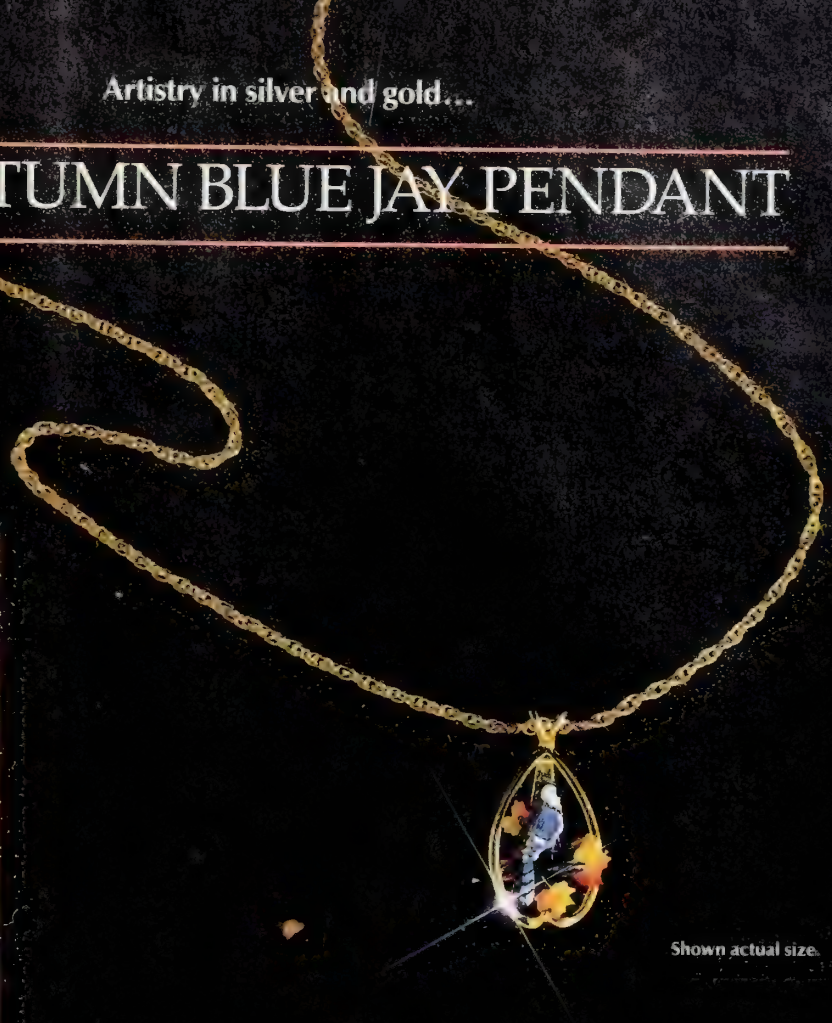


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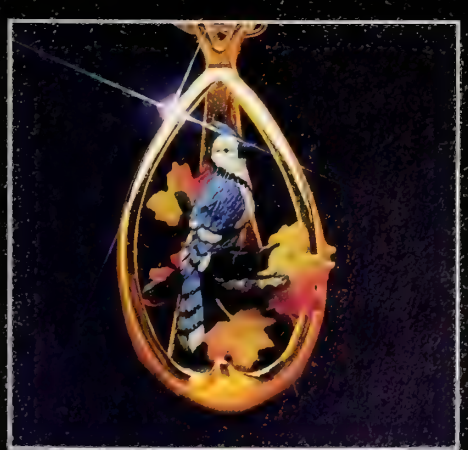


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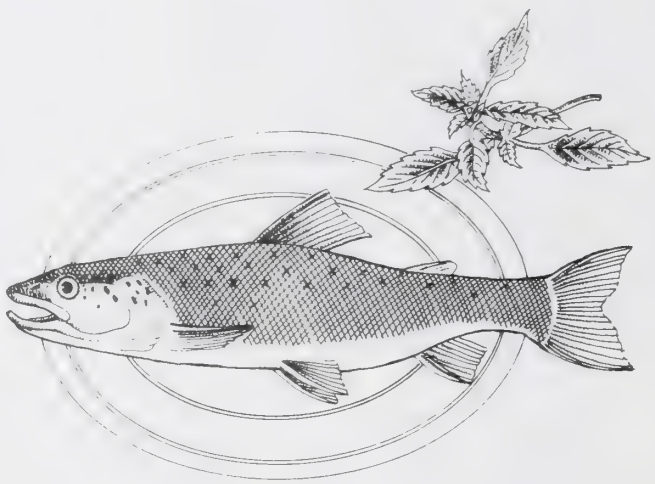
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N–3

QUICK COOK

I recently had the honor of cooking dinner for Georges Blanc, chef and owner of the three-star restaurant La Mère Blanc in Vonnas. The menu is quick, but elegant enough for discerning guests. The soup is ready in the time it takes to cook carrots; salmon fillets are broiled or grilled, then served with a make-ahead mustard vinaigrette. Present two salads: cucumbers with a fresh chive and parsley dressing, and one of radicchio and arugula escorted by toast with herb butter. For dessert, offer your favorite ice cream or sorbet with puff pastry hearts or shortbread cookies. Menu serves 4. —MARTHA STEWART



SHALLOT-CARROT SOUP

- *2 tablespoons butter*
- *3 large shallots, peeled and chopped*
- *8 carrots, peeled and thinly sliced*
- *1/2 large tart apple (such as Granny Smith), peeled, cored and diced*
- *1/2 large boiling potato, peeled and diced*
- *3 cups chicken stock*
- *Salt, freshly ground pepper*
- *1/4 cup crème fraîche (optional)*
- *Sprigs of fresh chervil (or substitute fresh dill or parsley), to garnish (optional)*

☐ In saucepan melt butter over medium heat and cook shallots five minutes or until tender. Add carrots, apple and potato and continue cooking 10 minutes. Add stock and cook 10 to 15 minutes more, until vegetables are tender.

☐ Puree in food processor; pour through sieve into clean saucepan. Season with salt and pepper. Serve hot with a dollop of crème fraîche and garnish with a sprig of chervil.

GRILLED SALMON WITH MUSTARD VINAIGRETTE

- *1 tablespoon kosher salt*
- *1 tablespoon freshly ground pepper*
- *1/2 bunch fresh basil*
- *6 tablespoons olive oil (or more if desired)*
- *1 2 to 2-1/2 pounds fresh salmon fillet with skin, 1/4 inch thick*
- *2 tablespoons Champagne vinegar or white wine vinegar*
- *1 teaspoon Dijon mustard*
- *Salt, freshly ground pepper*

☐ Sprinkle salt, pepper, basil and 2 tablespoons olive oil over salmon and let stand at room temperature 30 minutes.

☐ Scrape off salt, pepper and basil. Grill (or broil) 4 to 6 inches from hot coals or broiler for 2 to 3 minutes each side, or until opaque in center.

☐ Meanwhile, whisk together 1/4 cup olive oil, vinegar, mustard and salt and pepper to taste.

☐ Remove skin and cut salmon crosswise into 4 pieces. Spoon half the vinaigrette over the salmon (toss remaining vinaigrette with arugula salad) and serve immediately.

CHIVE CUCUMBERS

- *4 Kirby cucumbers (or 2 cups regular cucumbers), washed and very thinly sliced*
- *1 tablespoon minced fresh chives*
- *1/2 small bunch fresh parsley, leaves very finely chopped, stems removed*
- *1-1/2 tablespoons freshly squeezed lemon juice*
- *1-1/2 teaspoons rice wine vinegar (available in Oriental markets)*
- *2-1/2 to 3 tablespoons vegetable oil*
- *Salt, freshly ground pepper*
- *Pinch sugar*

☐ In bowl combine all the ingredients and let stand at room temperature until ready to serve.

ARUGULA, RADICCHIO AND MUSTARD SPROUT SALAD

- *1 large bunch arugula*
- *1 head radicchio, leaves removed*
- *1 bunch mustard sprouts, roots removed*
- *Mustard vinaigrette (see salmon recipe)*

☐ Toss salad ingredients together with reserved mustard vinaigrette.■

Spoon batter into prepared pans and bake in preheated 350° oven until set on edges but slightly underdone in center (a skewer inserted 4 inches from edge should come out clean, but a skewer inserted in center is slightly oily). Timing will depend on pan sizes: 12-inch pan, 55 to 60 minutes; 10-inch pan, 40 to 45 minutes; 7-inch pan, 35 to 40 minutes; 4-inch pan, 35 to 40 minutes. Cool cake on wire racks 10 minutes; remove from pans and let cool completely.

☐ Make chocolate ganache: In heavy saucepan melt chocolate with cream over low heat until smooth and glossy.

☐ Chill half the ganache mixture then beat until thick with soft peaks. Spread on top of each of the three largest cake layers.

☐ To assemble: Cut cardboard rounds the same size as each cake pan and cut a small hole the diameter of a dowel through the center of each piece of cardboard.

☐ Place largest layer on corresponding round of cardboard and insert 4 chopsticks into cake inside circumference of succeeding layer. Snip off ends of chopsticks to level with layer, and place the next layer on its cardboard on top. Repeat until all four layers are tiered.

☐ To anchor cake, cut a dowel to the full height of the assembled cake and press gently through the center of the cake and through the holes in the cardboard layers. Using a hammer, tap the dowel gently and cut off any portion of the dowel that remains visible at the top.

☐ Pour the un-refrigerated portion of the ganache over the entire cake, smoothing with a metal spatula. (If liquid is too thin, place bowl over a bowl of ice and stir to thicken slightly.) Garnish the "step" of each layer with sprigs of ivy and chocolate curls. Strew ivy and curls around the bottom of the cake. Chill before serving. Serves about 40.

CHOCOLATE CURLS

1 pound semisweet chocolate, broken into small pieces
1 teaspoon vegetable shortening or clarified butter, if needed

☐ Place chocolate in heatproof glass or stainless-steel bowl and melt in a very low (200°) oven or in double boiler over barely simmering water. (If chocolate becomes lumpy or cloudy, stir in shortening or butter.) Stir until smooth.

☐ Using pastry scraper or large spatula, spread melted chocolate evenly onto a sturdy, flat baking sheet. Chocolate should be spread as thinly as possible and still remain opaque on the baking sheet. Chill until hardened. Remove and let stand at room temperature 1 minute.

☐ Using sharp metal pastry scraper held at 45° angle, scrape off a strip of chocolate; it will form a curl as you scrape. Repeat until all the chocolate has been used. Chill curls until firm. Makes about fifty 2-1/2 to 3-inch curls.

DUCK BREAST SALAD

6 Moulard duck breasts ***(see note below for mail-order source)*****, boned, skin removed if desired (or substitute one 4-pound beef tenderloin, tied)**

Marinade:
2 cups gin
2 tablespoons fresh thyme leaves (or 2 teaspoons dried thyme)
1 shallot, finely minced
1 garlic clove, finely minced
1 teaspoon kosher salt
Salt, freshly ground pepper

Dressing:
3/4 cup olive oil
3/4 cup vegetable oil
1/2 cup red wine vinegar
4 teaspoons heavy cream
4 teaspoons Dijon mustard
4 whole garlic cloves
2 shallots, finely minced
4 dashes Tabasco sauce

(Continued on page 128)

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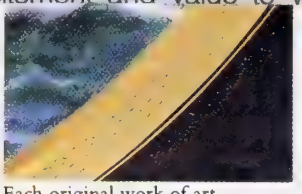
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FEASTS MADE FOR MEMORIES

Continued from page 125

Salad:

- **1 pint cherry tomatoes, quartered**
- **1 pound haricots verts (or tender young green beans), blanched**
- **1/2 pound fresh shiitake mushrooms, trimmed and sliced (or substitute domestic mushrooms)**
- **1/2 pound fresh chanterelles, trimmed and sliced (or substitute domestic mushrooms)**
- **4 tablespoons unsalted butter**
- **1 shallot, finely minced**
- **2 sprigs fresh thyme (or 1/4 teaspoon dried thyme)**
- **2 to 3 bunches arugula, washed and trimmed (or substitute watercress)**
- **1 head red leaf lettuce, washed, trimmed and shredded**

☐ Place duck breasts (or beef) in non-aluminum pan in one layer.
☐ In bowl whisk together marinade ingredients and pour over meat. Cover and refrigerate 6 to 8 hours, turning once or twice.
☐ In bowl whisk together dressing ingredients. Cover and refrigerate overnight. Discard garlic.
☐ In two bowls toss cherry tomatoes and beans separately with just enough dressing to coat; cover and refrigerate 6 to 8 hours.
☐ In large skillet sauté mushrooms in 4 tablespoons butter with minced shallot and thyme until softened, about 3 minutes. Set aside.
☐ Remove meat from marinade and pat dry. (If you are substituting beef, bring to room temperature, roast in preheated 350° oven 1 hour and 15 minutes or to desired degree of doneness. Cool the beef to room temperature.)
☐ With a sharp knife score skin *(see note)* of each duck in neat crisscross pattern. In large skillet cook breasts (1 or 2 at a time) over medium heat until fat is rendered, draining as necessary. Turn and sauté 4 minutes or to desired degree of doneness. Do not overcook; breasts should be pink. (*Note:* If desired, discard skin and sauté each breast in 1 to 2 tablespoons butter with 1 tablespoon olive oil to desired degree of doneness.) Drain on paper towels and cool to room temperature.
☐ Cut duck breasts (or the beef) crosswise into 1/2- to 1/4-inch slices. To serve, arrange greens on individual plates and fan out several slices duck breast (or beef) on greens. Surround with mushrooms, tomatoes and haricots verts, and spoon vinaigrette over all. Serves 4 to 6 as main course or 12 as part of a buffet.
Note: Moulard duck breasts are available by mail from D'Artagnan, Inc., 399-419 St. Paul Ave., Jersey City, NJ 07306; (201) 792-0748.

LEMON CHICKEN

- **8 boneless chicken breast halves, skinned and halved through the center to make 16 flat slices**

Marinade:

- **1/2 cup dry white wine**
- **Grated zest of 2 lemons**
- **1/2 cup freshly squeezed lemon juice**
- **1/4 cup crème fraiche**
- **2 tablespoons vegetable oil**
- **1/4 cup coarsely chopped fresh herbs (thyme, parsley, rosemary)**
- **1/2 teaspoon freshly ground pepper**

Herb butter:

- **8 tablespoons unsalted butter**
- **1 tablespoon mixed chopped fresh herbs (such as parsley, dill, thyme)**

Sauce:

- **1/2 cup heavy cream**
- **1/2 cup crème fraiche**
- **2 tablespoons cognac or brandy**
- **1 tablespoon brown sugar**
- **Salt, freshly ground pepper**
- **Slices of lemon sautéed in herb butter, to garnish**

☐ In non-aluminum pan arrange chicken in one layer.
☐ In small bowl combine all the marinade ingredients and pour over chicken. Cover and refrigerate overnight. Remove chicken, pat dry and place in single layer on lightly buttered baking pan. Bring to room temperature.
☐ In small saucepan melt butter. Mix in herbs.
☐ Bake chicken in preheated 375° oven 15 to 20 minutes, brushing occasionally with melted herb butter. Cool chicken to room temperature.
☐ Make sauce: Place cream, crème fraiche, cognac and brown sugar in saucepan and boil to consistency of thick cream. Season to taste with salt and pepper; cool to room temperature.
☐ Arrange chicken on serving platter or individual plates and spoon sauce over it. Garnish with sautéed lemon slices. Serves 4 to 6 as a main course, or 8 as part of a buffet.

SUMMER SALAD

Dressing:

- **1/4 cup Champagne vinegar (or substitute white wine vinegar)**
- **1 tablespoon Dijon mustard**
- **1 cup vegetable oil**
- **1/4 cup light olive oil**
- **1 tablespoon freshly squeezed lime juice**
- **Finely grated zest of 1 lime**
- **Salt, freshly ground pepper**

Salad:

- **3 heads radicchio, washed and dried**
- **1 small bunch chives, trimmed**
- **1 pound young tender spinach, trimmed, washed and dried**
- **Borage flowers or violets, to garnish**
- **Nasturtium blossoms, to garnish**

☐ In bowl whisk together dressing ingredients.
☐ Just before serving, toss greens, chives and flowers with just enough dressing to coat. Serves 10 to 12.

OLD-FASHIONED STUFFED CHICKEN BREASTS

- **8 tablespoons unsalted butter**
- **2 medium onions, peeled and finely chopped**
- **2 garlic cloves, minced**
- **4 cups stale brioche, cubed (or substitute 4 slices stale white bread, cubed)**
- **1 tablespoon chopped fresh herbs (parsley, chervil, dill, tarragon or chives)**
- **Salt, freshly ground pepper**
- **12 chicken breasts, boned, skin on and trimmed of fat**
- **1 cup herb butter, melted** *(see recipe for lemon chicken)*

☐ In large skillet melt butter and sauté onions and garlic until soft (do not brown). Add bread cubes and toss well until bread has absorbed all butter and is evenly coated. Stir in chopped herbs and season with salt and pepper.
☐ Gently loosen skin from one side of each breast and spoon about 1/3 cup stuffing under the skin. Tuck skin and meat underneath, forming an even, round shape. Place breasts in buttered baking dish large enough to hold chicken in one layer. Brush with herbed butter and bake in preheated 350° oven 35 to 40 minutes, basting occasionally with herbed butter. Serves 12.

CHEVRE STUFFING

- **4 tablespoons unsalted butter**
- **1 medium onion, finely chopped**

(Continued on page 130)



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FEASTS MADE FOR MEMORIES

Continued from page 128

- 1/4 pound wild mushrooms (or substitute domestic mushrooms), thinly sliced
- 1 10-ounce package frozen chopped spinach, thawed and drained
- 8 ounces chèvre, room temperature
- 1/2 cup ricotta cheese, room temperature
- 1 egg, lightly beaten
- 1/4 cup chopped fresh parsley
- 1 tablespoon each fresh thyme, chervil and oregano leaves, or substitute 1 teaspoon each dried herbs
- Salt, freshly ground pepper, to taste

☐ In medium skillet, melt half the butter and sauté onion until soft; set aside. Melt remaining butter and sauté mushrooms 2 minutes; set aside.

☐ In a bowl, combine spinach, chèvre, ricotta, egg and herbs and mix well. Stir in sauteed onion and mushrooms. Season to taste with salt and pepper. Follow instructions for stuffing and cooking chicken breasts in preceding recipe.

YELLOW-PEPPER CUSTARD

- 6 egg yolks, lightly beaten
- 6 whole eggs, lightly beaten
- 3 cups heavy cream
- 3 cups milk
- 1-1/2 cups crumbled mild chèvre (about 1 pound)
- Freshly grated nutmeg, to taste
- Pinch each salt, freshly ground white pepper
- 5 to 6 sweet yellow peppers, roasted, peeled, seeded and cut into 1/4-inch-wide strips

☐ In bowl beat together egg yolks, eggs, cream, milk, chèvre and nutmeg until very smooth. Season with salt and pepper.

☐ Cover bottoms of 12 buttered 1-cup ramekins with pepper strips and pour custard mixture over peppers. Place in hot water bath in preheated 350° oven and bake 1 hour or until set. Serves 12.

BEET AND ORANGE SALAD

- 1/2 cup freshly squeezed orange juice
- 1/2 cup dry vermouth
- 1/2 teaspoon sugar
- 1/2 tablespoon balsamic vinegar
- Pinch ground cumin
- Pinch ground cinnamon
- Salt, freshly ground pepper
- 1/4 cup safflower oil
- 12 beets (about 1-1/2 inches in diameter), trimmed and washed
- 3 oranges
- 3 heads Belgian endive, julienned
- 1/8 cup dried currants, soaked overnight in vodka and drained
- 1/8 cup coarsely chopped toasted walnuts

☐ Make dressing: In saucepan combine orange juice, vermouth and sugar. Bring to boil and reduce to 4 tablespoons. Pour into small bowl and whisk in vinegar, cumin, cinnamon, salt and pepper. Set aside.

☐ Place beets in large saucepan, cover with cold water and bring to boil. Cook, covered, until tender, 30 to 40 minutes. Drain and cool. Slip skins off beets and cut into quarters.

☐ With sharp vegetable peeler remove zest of 1 orange and julienne. Reserve orange. Blanch zest in boiling water 3 to 4 minutes. Drain.

☐ Peel remaining oranges. Remove pith and membranes of all 3 oranges and section oranges.

☐ In serving bowl combine quartered beets, orange zest, orange sections and endive. Add currants and walnuts. Whisk dressing again and toss with salad to coat. Serves 12.

BELL-PEPPER PASTA WITH FRESH TOMATO SAUCE

- 1 cup balsamic vinegar
- 1/4 cup fresh rosemary leaves (or 1 tablespoon dried)
- 1 cup heavy cream
- Pinch cayenne pepper
- 8 large, ripe tomatoes, peeled, seeded and chopped
- Salt, freshly ground pepper
- 1-1/2 pounds fresh bell-pepper pasta (combine red and yellow) or other fresh pasta
- 1 tablespoon olive oil
- Freshly grated Parmesan cheese
- Fresh rosemary sprigs, to garnish

☐ In saucepan bring vinegar and rosemary leaves to boil and reduce by half. Off heat; whisk in cream and cayenne. Stir in tomatoes and salt and pepper. Keep warm over low heat.

☐ In large saucepot cook pasta in rapidly boiling salted water until al dente. Drain and toss in serving bowl with olive oil.

☐ Top with sauce, Parmesan cheese and garnish with rosemary sprigs. Serves 6 to 8 as a main course, 10 to 12 as a first course.

MINTED PEA SOUP

- 4 tablespoons unsalted butter
- 2 tablespoons minced shallots
- 3 leeks (white part only), cleaned and sliced thinly crosswise
- 2 tablespoons chopped fresh parsley
- 1/4 cup chopped fresh mint leaves
- 2 tart apples, peeled, cored and diced
- 1 cup sweet sherry (oloroso)
- 1 head Boston lettuce, cut into thin strips
- 5 cups chicken stock
- 1 medium boiling potato, peeled and diced

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- **4 cups shelled fresh peas, parboiled (or substitute frozen peas, thawed and drained)**
- **2 cups heavy cream**
- **Salt, freshly ground white pepper**
- **Crème fraiche, to garnish**
- **12 thin strips of lemon zest, to garnish**

☐ In large saucepan melt butter and sauté shallots, leeks, parsley and half the mint leaves until soft but not brown. Add apples and cook until tender, about 7 minutes. Add sherry and bring to boil. Add lettuce, chicken stock and potato. Return to boil, reduce heat, and simmer 20 minutes or until potato is very tender.

☐ Add peas and remaining mint.

☐ Puree in food processor or blender until smooth; return to saucepan. Stir in cream and heat through. Serve in individual soup bowls with a dollop of crème fraîche and a strip of lemon zest. Serves 12. Makes about 11 cups.

POTATO SALAD WITH WALNUT DRESSING

- **2 pounds zucchini (preferably baby zucchini), stems removed, cut diagonally into 1/4-inch slices**
- **2 pounds haricot verts (or tender young green beans), trimmed and blanched**
- **20 small new potatoes, washed and quartered**
- **1/2 cup dry vermouth**

Walnut dressing:

- **2 cups dry vermouth**
- **1 red onion, finely minced**
- **2 to 4 cloves garlic, halved**
- **2 tablespoons walnut oil**
- **2 tablespoons vegetable oil**
- **1/4 cup heavy cream**
- **1/4 cup crème fraiche**
- **2 tablespoons Dijon mustard**
- **1 teaspoon grated horseradish**
- **2 to 6 tablespoons finely chopped walnuts**
- **2 tablespoons chopped fresh parsley**
- **Salt, freshly ground pepper**

☐ Steam zucchini and haricot verts over rapidly boiling water until just tender. Set aside.

☐ Place potatoes in large saucepan and cover with cold water. Bring to low boil, reduce to simmer, cover and cook until fork tender, about 10 minutes. Drain well and place in bowl. Toss with the 1/2 cup of vermouth and let cool.

☐ Make dressing: Combine 2 cups vermouth, onion and garlic in a saucepan and reduce to 1/2 cup. Pour into bowl and whisk in remaining dressing ingredients. Discard garlic.

☐ Place zucchini, haricots verts and potatoes in large bowl and toss with dressing. Serve at room temperature. Serves 10 to 12.

MINTED MELON BALLS

- **2 ripe, firm honeydew melons, halved, seeds removed**
- **2 ripe, firm cantaloupes, halved, seeds removed**
- **2/3 cup Grand Marnier or Cointreau (optional)**
- **2/3 cup chopped fresh mint leaves**

☐ Using melon-ball scoop, cut as many balls as possible from each melon half. Place in bowl, add liqueur if desired, stir well and chill. Sprinkle with mint leaves before serving. Serves 10 to 12.

LAMB SALAD

- **2 racks of lamb (1-1/2 to 2 pounds each)**

Marinade:

- **1 bottle (750 ml.) dry white wine**
- **1 cup olive oil**
- **4 sprigs fresh rosemary (or 1 teaspoon dried rosemary)**
- **6 sprigs fresh thyme (or 1 teaspoon dried thyme)**
- **2 large yellow onions, peeled and sliced**
- **6 garlic cloves, peeled and crushed**
- **1/2 pound sugar snap peas or snow peas, blanched**
- **2 medium fennel bulbs, trimmed and cut into 1/4-inch slices**
- **1/4 cup olive oil**
- **2 red bell peppers, roasted, peeled, seeded and sliced into strips**
- **3 to 4 bunches mâche (lamb's lettuce) or Bibb lettuce**

Dressing:

- **1/2 cup balsamic vinegar**
- **2 shallots, peeled and minced**
- **1/4 cup lamb stock (or substitute chicken stock)**
- **3/4 cup olive oil**
- **Salt, freshly ground pepper**

☐ Place lamb meaty side down in large pan.

☐ In bowl combine marinade ingredients and pour over lamb. Cover and refrigerate overnight. Drain racks (reserving onions) and bring to room temperature.

☐ Place lamb meaty side up in roasting pan with reserved onions and roast in preheated 425° oven 15 to 20 minutes or to desired degree of doneness.

☐ In large skillet sauté fennel in 1/4 cup olive oil until soft. Drain on paper towels.

☐ While lamb is still warm, carve the entire piece of meat away from the bones in one long piece. Cut meat into medallions, 1 to 1-1/2 inches thick, and place on large serving bowl or platter. Add peas, fennel, pepper slices and mâche and toss lightly.

☐ Make vinaigrette: In small saucepan boil vinegar, shallots and lamb or chicken stock until reduced by half. Off heat whisk in olive oil and season with salt and pepper. Pour over salad, toss well and serve immediately. Serves 10 to 12 as part of a buffet. ■

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KITCHEN TRANSFORMATIONS



GEORGE ROSS

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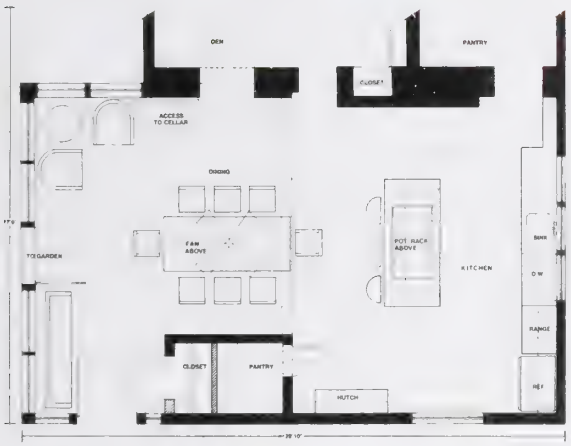
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Though modern and spare, this remodeled kitchen abounds in traditional touches: hanging pan rack, open shelving and semi-open china storage. The layout is as cozy and intimate for family cooking and dining as it is efficient for entertaining guests. The family wanted a kitchen where everyone would feel welcome—and want to pitch right in.



In her design *(above)*, Freya Block concentrated on flexibility: a space that wouldn't feel empty when the family used it—or crowded during a party. Because there are windows at each end, a ceiling fan *(right)* is all that's needed to circulate air and exhaust kitchen fumes.►

FOR MORE DETAILS, SEE PRODUCT INFORMATION

This remodeled kitchen added light, openness and efficiency without losing any of the house's built-in period charm





Three small, dark spaces were turned into one large, daylit eat-in kitchen. A breakfast gallery *(left)* was the only addition.



"This was a standard ranch-type house in Hillsborough, California, with flat eight- and nine-foot ceilings," says architect George Sinclair. "The house had a northerly orientation, so all the rooms were dark. One of our goals in remodeling was to capture daylight and distribute as much of it as possible throughout the entire house."

In addition to knocking down walls in the old kitchen and breakfast room, the architect had ceilings removed and added Sheetrock under the roof. "We also put skylights on different slopes of the roof to track the sun all day," says Mr. Sinclair. "In every skylight module we made sure to install one electrically operated skylight to let in fresh air" *(above left)*.

In redefining the kitchen and breakfast area, Mr. Sinclair has set apart the work triangle, so people passing through the kitchen do not disturb the cook. The custom European-style cabinets are painted wood, with full projection hinges that allow doors to open all the way. Undercounter storage is so ample that the resident cook need take only a step or two to obtain everything he or she needs. For design unity, tile was used on the floor as well as countertops. Wall ovens and a microwave are built into the bulk-storage wall *(left)*; the TV swings out and swivels, for viewing anywhere in the room.►

Multipurpose island *(above and right)* has its own sink, cooktop and work space plus a counter for snack dining. To make sure daylight pouring into the room is transferred to other parts of the house, the architect has used large fixed transoms—"I call them re-lights," he says—over doorways and on top of walls. Here you see one above the sliding glass door to the patio *(right)*.





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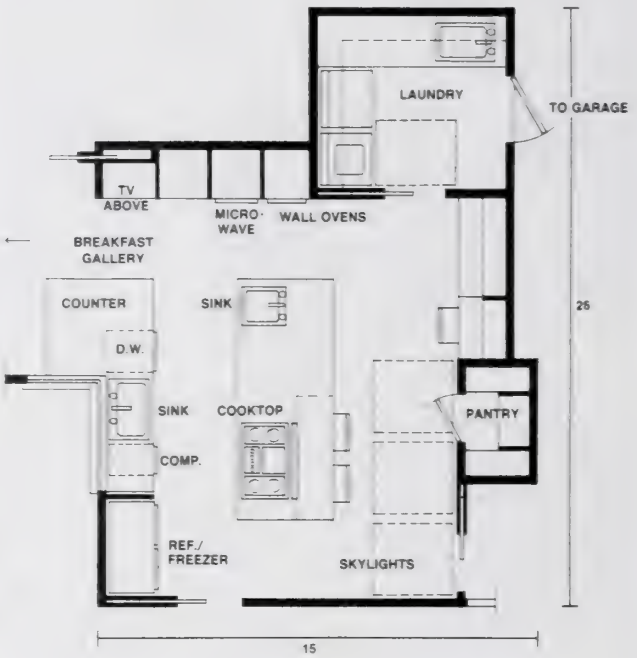
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Skylights, windows, transoms and glass doors keep this remodeled kitchen sunny and bright all day



This kitchen, remodeled for a family with two young children, was designed for convenience and efficiency. The plan *(above)* integrates two dining areas with the principal food preparation center, while keeping every area separate. Sherman Nobleman Interiors used special drop lighting to illuminate work zones and also create a sense of intimacy in the newly remodeled space. Merged with the kitchen is a new breakfast gallery *(above left, foreground)*, the only addition. Just beyond the meal-planning desk *(left)* is a combination laundry room/mud room carved out of a narrow hall leading to the garage.►

Photographer JOHN VAUGHAN

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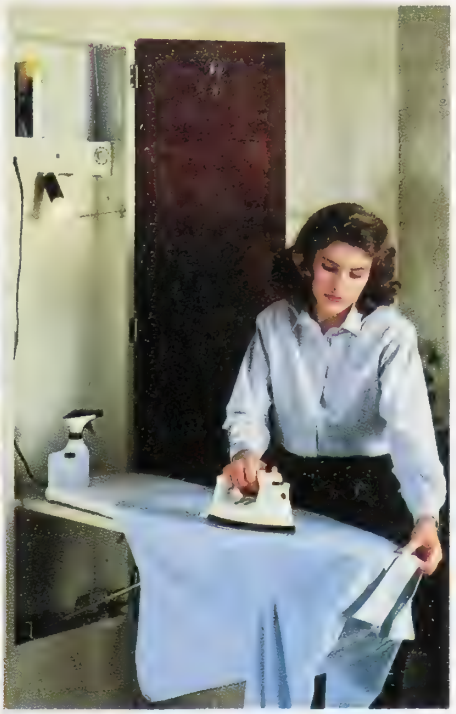
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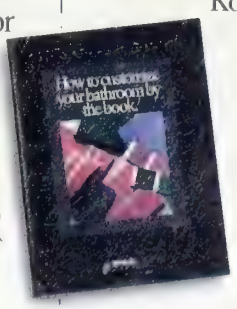
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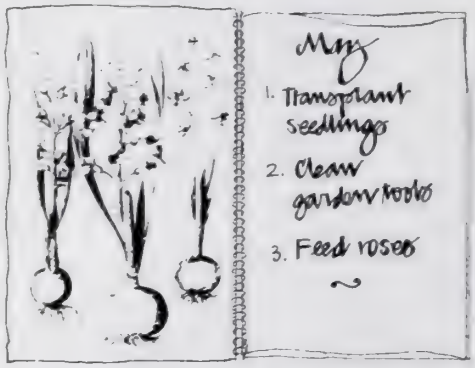
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GARDEN GUIDE

MAY

Bright ideas to rekindle spring gardening fever



By KEN DRUSE

Each year, along about April, I develop a severe case of cabin fever. By then I've repotted every houseplant—some twice—and run repeatedly out to the garden without a jacket (and run shivering back!), but there's really nothing to be done outside. The calendar says it's spring, but in the Northeast where I live, the season hasn't arrived yet.

How will I know when it's here? On a certain May day, the wind feels suddenly warm, and the smell is of earth and grass and sweet flowers. Lily of the valley buds appear above the foliage, and the trees seem encased in lime green clouds.

Added to my joy in greeting the new season is my knowledge that a host of tasks await me before the lilacs bloom. To make sure all the essential jobs get done, I find it helpful to work up a Garden Chore Checklist in advance. Here's the one I prepared for my garden this spring:

GARDEN CHORE CHECKLIST

Prune flowering shrubs after they bloom.

Deadhead pansies and violas (remove faded flowers) so they will continue to bloom.

Sow seeds of hardy annuals such as calendula, nicotiana and salvia. Other annuals can be sown in late May.

Mow the lawn with the mower blades set to about two and a half inches. Lawn clippings make an excellent mulch or addition to the compost pile.

Sow vegetable seeds that can stand the unsettled weather, such as lettuce and radishes which can be sprinkled between the garden pea rows. Many herbs, beans, cole crops (broccoli, cabbage, etc.) and New Zealand spinach can be sown now. Sow corn weekly for the month.

Harvest asparagus now; early lettuces, radishes, scallions and spinach as they become ready.

Clear away mulch from your perennials beds. Then replace mulch where needed with fresh material such as lawn clippings.

Clean garden tools if they're in need and oil shears, etc. Check the hoses and sprinklers, too, in case they need to be repaired or replaced.

Feed roses with the appropriate fertilizer, and prune away any dead wood (brown and brittle). Fertilize the rest of the garden with a granular, time-release preparation such as Osmocote or Burpee Grow.

Watch out for such evils as black spot and mildew on roses and peonies, red spider on boxwood.

Thin seedlings of earlier-sown vegetables, such as carrots and radishes.

Transplant seedlings of vegetables and flowers purchased or started indoors when all danger of frost has past (June 1 in Northern states).

Enjoy all the beautiful bounty of nature in her finest season.

GIFTS FROM THE GARDEN

When Daniel Michalik was born, I gave his mother a small rooted cutting from an aged Christmas cactus. It had one bud that opened exactly on Christmas Day. Fourteen years later, that cactus thrives—even after being nearly frozen one fall—and is now over two feet across. It no longer lives in Massachusetts but has moved to Chicago, where it enjoys the light of the dining room window and is surrounded by dozens of blooming progeny.

So many of my friends are adding to their families these days. Giving a cutting of a treasured plant or planting a fruit tree has become a tradition for me. Even if the family moves away, the tree will be enjoyed by future garden lovers. I know of someone who travels back to a witch hazel every year to pick a flowering branch to present to his son on the young man's birthday. These plants are remembered as Emily's Begonia, Jill's Pear, Adam's Apple Tree and Daniel's Holiday Cactus. What better gift is there than a living gift!■

LINDA KOCUR

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AT HOME WITH ANTIQUES

Continued from page 45

plexity that contributes to visual interest. This is related to the skill of the artist. The nature of the complexity may be profound or subtle—it may even be funny—but it should not be confused or contradictory.

• In essence, look for an overall *aesthetic* quality that appeals to you. Learn to recognize line, form and proportions. The piece must function in a designated setting, be soundly built and in good condition.

Let's say you have found the perfect antique that fits all of the above criteria and you have the money to pay for it. Should you negotiate the price? In some cultures, particularly in Europe, Mexico and the Middle East, bargaining is expected. In fact, you'd probably insult the seller if you simply paid the asking price. Here, however, the question of bargaining is touchy. As a matter of decorum, I would discourage bargaining over only a few dollars, but when substantial savings are at stake, I would say bargaining is generally acceptable. It never hurts to offer.

But bargaining need not be ill-mannered. There are ways to reach a middle ground resulting in a satisfying transaction for both buyer and seller. I've seen it done skillfully, even charmingly, a number of times. To overcome initial hesitation about bargaining, it helps to realize that few price tags are firm. Most dealers are flexible; some even inflate their asking price because they expect some degree of negotiation. For example, it is extremely common for a dealer to automatically lower the price by 10 percent when offered cash.

One way to approach the delicate art of negotiation is to tell the dealer you like the item, then ask whether he would consider taking a certain amount for it. Be reasonable; don't ask to buy a $100 item for $10. Generally, 10 to 40 percent less than the original price is fair. Do the arithmetic in your head, then state a dollar figure. Dollars sound much better to dealers than percentages. Of course it always helps to mention that you'll be paying in cash.

Unless you fear the item will be snatched up by another buyer, make time your ally. If you can't get the price you want, come back later in the day when the dealer may be more amenable to lowering the price if the item hasn't sold. [This strategy is often effective at antiques shows and flea markets.]

When shopping at an antiques store, return the following week. If the item remains unsold, the merchant may then accept your offer. I have known clients who would go back to a store every week for months until the seller acquiesced.

Bargaining is something of a game. Neither side wants to lose face—or money. If the negotiation process is handled courteously, the dealer most likely will not be offended and you will probably wind up with a successful buy. ■

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Continued from page 53

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Don't miss our special issue on buying and decorating at retail! Mario Buatta, Jay Spectre, Katherine Stephens and four other top designers each team up with a retail furniture manufacturer. The result? Seven rooms that are beautiful *and* achievable—complete with resources and prices. Some of the other exciting features:

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(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
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HB MARKETPLACE

● Page 10: Lace: Reproduction five-finger [illegible] Wolfford, 401 Wolfford Rd., Unit B, Tampa, FL 33619; (800) 336-1110; (813) 623-2233. Reproduction early-American flower brick—Antiques by Sadek (M), 19 E. 26th St., New York 10010; write for nearest store. Reproduction 17th-c. *wallpaper* U6535, reproduction 18th-c. English tulip vase U6518—Mottahedeh & Co. Inc., 225 Fifth Ave., New York 10016; available at giftware retailers. **Antique** turquoise bulb vase; green crescent vase—Charlotte Moss & Co., Ltd. (R), 131 E. 70th St., New York 10021. Ceramic vase, assorted colors—Gumps (R), 160 E. 54th St., New York 10022. **Fennel vase, terra-cotta pitcher, turquoise cobalt sponge-design pitcher**—Eigen Arts (M), 579 Broadway, New York 10012; Gump's (R), 250 Post St., San Francisco, CA 94108; Material Possessions (R), Korshak's, 940 N. Michigan Ave., Chicago, IL 60611; Saks Fifth Ave. (R), 611 Fifth Ave., New York 10022; or write Eigen Arts for nearest store. **Leaf plates**—Frank McIntosh at Henri Bendel (R), 10 W. 57th St., New York 10019. **Linen** tablecloth, $125—Clarence (R), 962 Lexington Ave., New York 10021. Antique pine table—Evergreen Antiques (R), 1249 Third Ave., New York 10021. *Left:* Ceramic vase—Gear Stores (R), 110 Seventh Ave., New York 10011. *Below:* **Column vase**—Weidman-Gold & Good Company (R), 484 Broome St., New York 10013; 142 E. 72nd St., New York 10021. **Homer I crystal column vase**, designed by Patina/Wolf, available at fine stores—Sasaki Crystal (M), 41 Madison Ave., New York 10010. **Cartoon vase by Liz Beckingham**, $75 to $125—Clodagh Rose & Williams (R), 122 Saint Marks Place, New York 10009. **Flowers**—Twigs (R), 399 Bleecker St., New York 10014. **Siena background fabric FS434**—Osborne & Little (T), 979 Third Ave., New York 10022. **Blue glass molded vase**—D.F. Sanders & Co. (R), 346 West Broadway, New York 10013; 952 Madison Ave., New York 10021. **Antikva glass bottle**, 4 inches high. **Antikva blue glass vase**, 2½ inches high. **Hollywood glass vase**—Kosta Boda USA (M), 225 Fifth Ave., Room 515, New York 10010; write for nearest store. **Hand-blown bud vase**—Simon (R/MO), 20 E. 69th St., New York 10021. **Ceramic vases hand-painted in liquid 24K gold**—Thurston & Co. (R), 790 Madison Ave., New York 10021. **Murano crystal green rose vase**—Avventura (R), 463 Amsterdam Ave., New York 10024. **Cassandra Roman Glass vase #91-03**, white—Silvestri Corporation (M), 2720 North Paulina St., Chicago, IL 60614; (800) 722-2323. **Glass bubble vase set #2326**—Tavola Company (M), 225 Fifth Ave., Room 219, New York 10010; write for nearest store. **Green hand-colored vase**—Twigs (R), 399 Bleecker St., New York 10014.

HB TODAY

● *Page 26: Appliance Update:* For more information contact: Whirlpool, 2000 N. M63, Benton Harbor, MI 49022; Speed Queen Company, PO Box 990, Ripon, WI 54971-0990; Jenn-Air Company, 3035 Shadeland, Indianapolis, IN 46226-0901; General Electric, Major Appliance Business Group, Louisville, KY 40225; Thermador/Waste King, 5119 District Blvd., Los Angeles, CA 90040; Creda, PO Box 5, Blythe Bridge, Stoke-on-Trent ST11 9LJ, England. For Frigidaire information, write to Jerry Schmitz, WCI Builder Division Sales Manager, 300 Phillipi Rd., Columbus, OH 43228. *Gardener's Finds:* **Planters**—Exercise Dept. HB5, 1000 Green Bay Rd., Winnetka, IL 60093; catalog, $2. **Basket planter**—Winterthur's Gift & Garden Sampler, Winterthur, DE 19735; free catalog, (800) 448-3883. **Graham Center Seed and Nursery Directory**—Rural Advancement Fund, PO Box 1029, Pittsboro, NC 27312. *Architectural Roosts:* **Birdhouses**—Randy Sewell, Sewell Stained Glass, 706 Dunwoody Chase, Atlanta, GA 30328. *Events:* Baltimore Antiques Show, Baltimore Museum of Art, May 1 to 3.

● *Page 31: Up To The Minute:* **Green clock on wall**—Visual Concepts (R), 5 River Dr., Norwalk, CT 06855. **Painted oval mantel clock**—Neophile (M/R), 1289 Broadway, New York 10001. **Clock by Daniel Schnur**—Civilisation (R), 78 Second Ave., New York 10003. **Roman stone clock QM-5**, with spatter finish of composite wood—City Limit (R), Showroom 395, The Gift Center, 888 Brannan, San Francisco, CA 94103. **Concrete clock**—Rogers-Tropea, Inc. (R), 1351 Third Ave., New York 10021. **Pastel clock medium blue N153BL and small yellow N113YE**—Umbra (M), PO Box 1393, Buffalo, NY 14240; (800) 387-5122. **Columned clock**—Rogers-Tropea, Inc., 1351 Third Ave., New York 10021. **Tech Tock Clock BE 836D**—Hyman Products Inc. (M), 415 Davisville Rd., Willow Grove, PA 19090; (800) 345-9900. **Luna Cart with concrete shelves**—Dennis Miller Associates (T), 72 Fifth Ave., New York 10011; Furniture Club (M), 257 W. 19th St., New York 10011. **Square plate, paper box**—Civilisation (R), 78 Second Ave., New York 10003. **Siena #WS 428 wallpaper**—Osborne & Little (T), 979 Third Ave., New York 10022. Boxwood: **Ribbons with bows or rosettes**: chintzes $65, taffeta and silks $85, 57 inches long—Charlotte Moss & Co., Ltd. (R), 131 E. 70th St., New York 10021. *Showhouse Roster:* For more information call: Kips Bay Boys' Club Decorator Show House, (212) 893-8600; San Francisco University High School Group Scholarship Fund, (415) 346-8400; Mansions & Millionaires Designers Showcase, (516) 759-7000; The Junior League of Boston Decorators' Show House and Garden Tour, (617) 536-9640; Christians Showcase in Greenwich, CT, (212) 744-2914; Charleston Symphony Orchestra League Designer Show Place, (803) 881-0388; The Junior Committee of

(Continued on page 176)

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What I want is a place where a 10-year-old boy can eat an ice cream cone without my getting uppity about his making a mess on the sofa." *—Ali MacGraw*





Russell MacMasters

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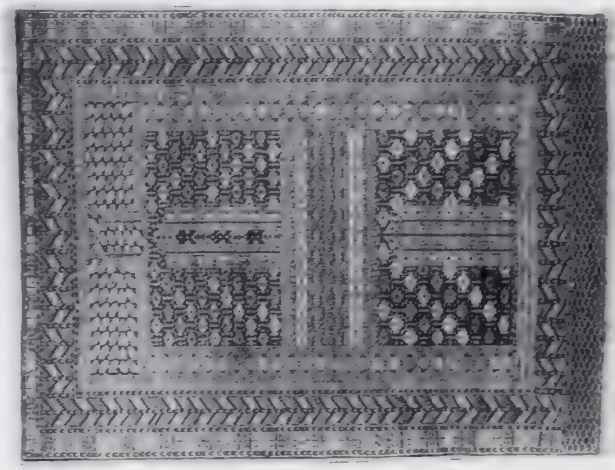
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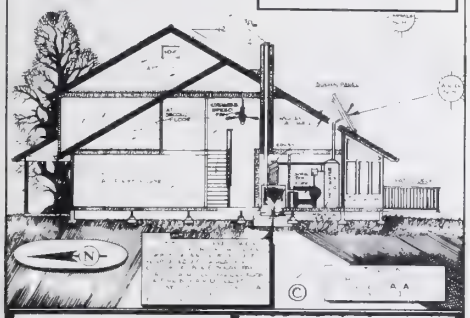
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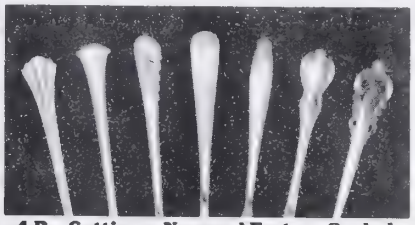
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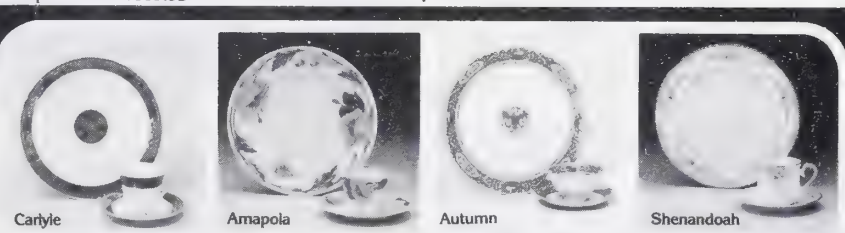
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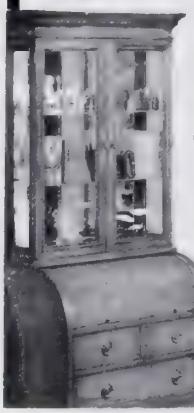


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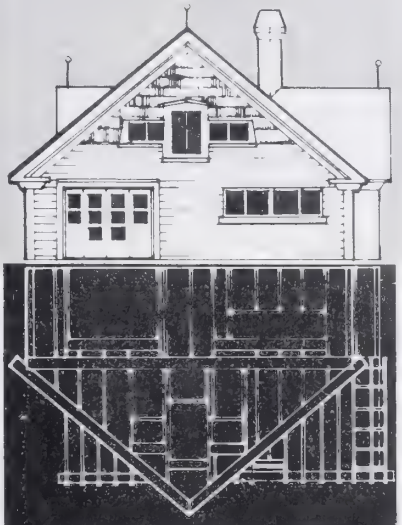
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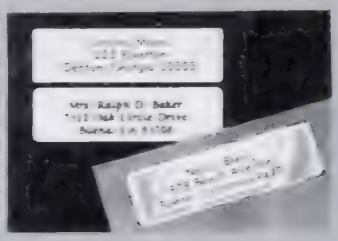
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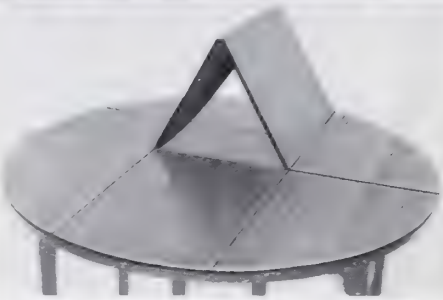
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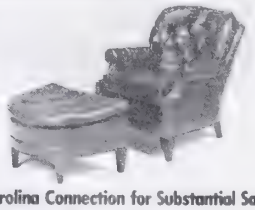
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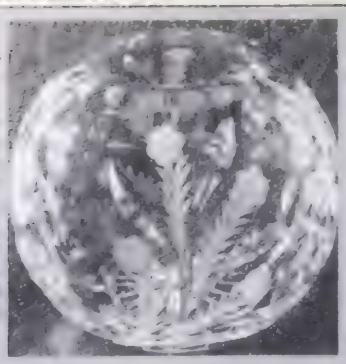
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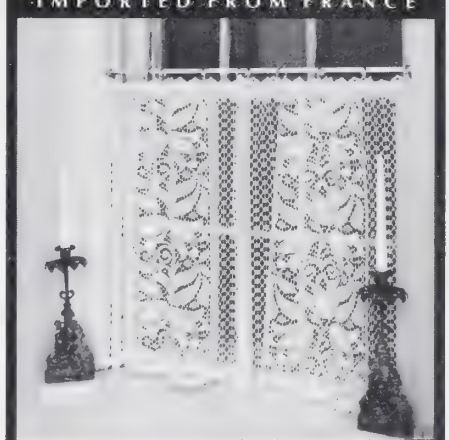


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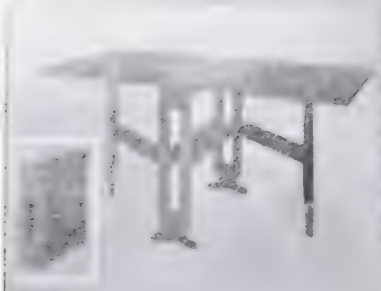
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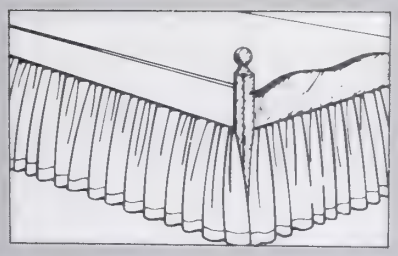
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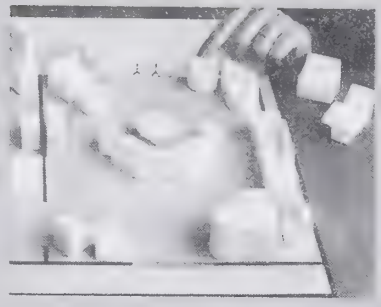
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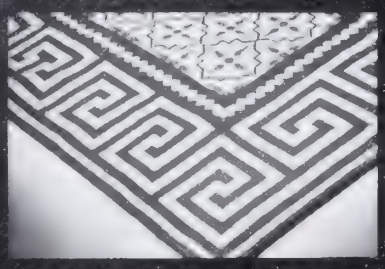
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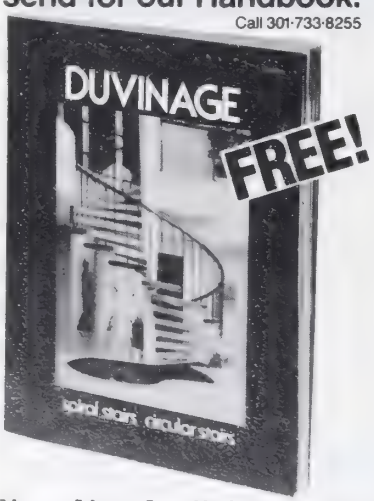
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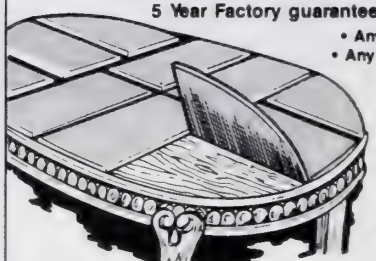
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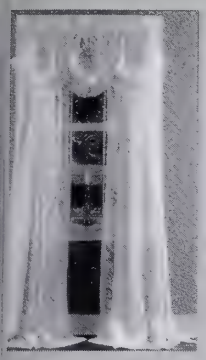
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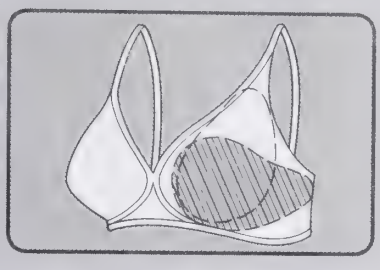
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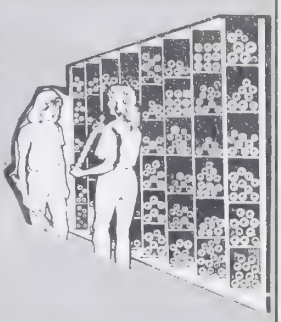
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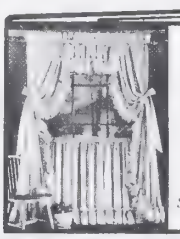
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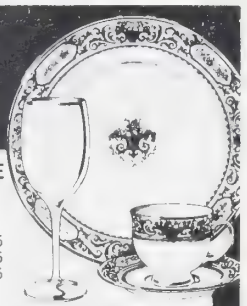
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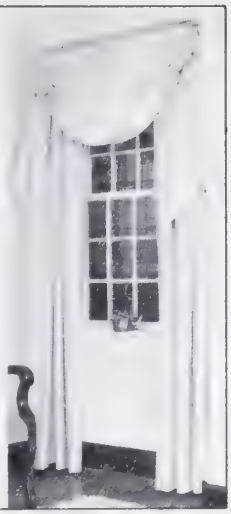
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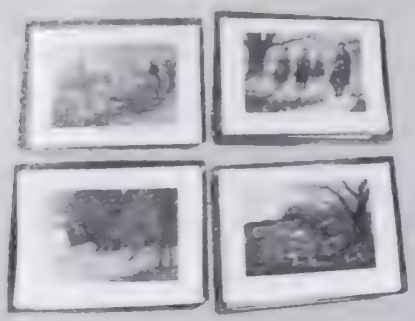
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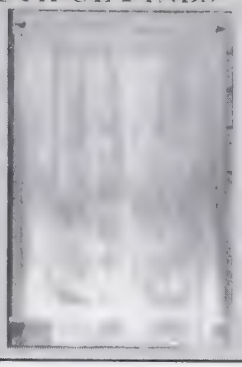
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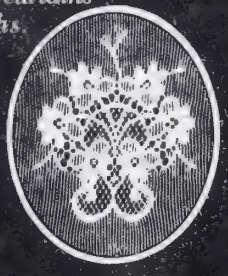


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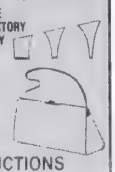
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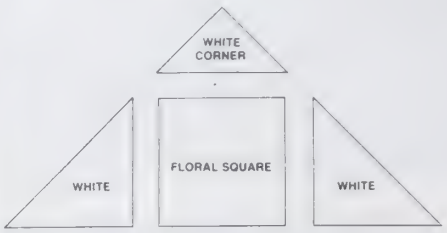
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INSTRUCTIONS FOR FLORAL CHINTZ QUILT

Continued from page 97



Materials: Any floral print or stripe can be used. The pattern will dictate how many yards you will need. The fabric we used, Cowtan & Tout's Winfield, has large floral bouquets and connecting ribbons. We chose to center a bouquet within each 12-by-12-inch square. This required more fabric than would be needed if an all-over print is used—7 yards of Winfield versus 1⅔ yards of an all-over print. (All yardage is based on widths of 53 to 54 inches.) You will also need: 6 yards of white chintz; 3 yards of Welwyn Blue for the border; 3 yards of Picot Stripe for the border and backing; Polyfil® batting for a queen-size bed. All of these chintzes are sold through a decorator or through Verlaine, 128 N. Main St., Providence, RI 02903. We also recommend scouting fabric remnant shops for odd bits of wonderful prints.

Cutting Directions:
Winfield:

Cut 20 squares measuring 12 by 12 inches. Bouquets should be on the diagonal and centered in each square.

White chintz:

1) Cut 12 squares 12 by 12 inches
2) Cut 15 squares 12½ by 12½ inches
3) Cut 14 of the 12½-inch squares into 2 triangles each; cut the remaining square into 4 triangles (for corners)
4) Cut 3 pieces 15½ by 94 inches (for backing)

Welwyn Blue:

1) Cut 2 pieces 2 by 68 inches
2) Cut 2 pieces 2 by 85 inches
3) Cut 2 pieces 4 by 82 inches
4) Cut 2 pieces 4 by 98 inches

Picot Stripe:

1) Cut 2 pieces 15½ by 94 inches
2) Cut 2 pieces 4½ by 75 inches
3) Cut 2 pieces 4½ by 94 inches

Assembling the Quilt Top:
Note: Quilt is pieced on the diagonal.
Row 1: With right sides facing and raw edges aligned, join a white triangle to a floral square, then to another white triangle. Stitch a small white (corner) triangle to the top edge of the floral square (*see diagram above*).
Row 2: Sew a white triangle to a floral square, then to a white square, to a floral square and finish with a white triangle.
Row 3: Join a white triangle to a floral square to a white square to a floral square to a white square to a floral square to a white square.
Row 4: Join a white triangle to a floral square to a white square to a floral square to a white square to a floral square to a white square to a floral square to a small white (corner) triangle.
Row 5: Join a small white (corner) triangle to a floral square to a white square to a floral square to a white square to a floral square to a white square to a floral square to a white triangle.
Row 6: Join a white triangle to a floral square to a white square to a floral square to a white square to a floral square to a white triangle.
Row 7: Join a white triangle to a floral square to a white square to a floral square to a white triangle.
Row 8: Join a white triangle to a floral square to a white triangle.
Sew a small white (corner) triangle to the bottom of the floral square in Row 8.
Join all rows in sequence, right sides facing, to form large quilt top.

Welwyn Blue borders: Center and join pieces 2 by 68 inches to top and bottom of the quilt. Leave excess fabric at each end. Center and join pieces 2 by 85 inches to the quilt sides. Miter the corners (the excess material allows for this).

Picot Stripe borders: Center and join pieces 4½ by 75 inches to the top and bottom, and pieces 4½ by 94 inches to the sides. Leave the excess material at each end; miter the corners.

Welwyn Blue border: Center and join pieces 4 by 82 inches to top and bottom. Sew pieces 4 by 98 inches to the sides. Miter corners. Fold each border strip in half and press; this will later fold onto the quilt back. Turn raw edges under ½ inch and press.

Quilting: Transfer quilt template design of your choice (available at quilt and craft stores) onto each white square and white triangles. Baste batting to back of quilt top. Using small running stitches, quilt each design. It is helpful to use a quilting frame or large embroidery hoop to hold the fabric taut as you quilt.

Backing: The quilt backing consists of two wide strips of striped fabric alternating with three strips of white chintz. Sew white piece 15½ by 94 inches to a striped piece of the same size fabric along one long edge, right sides facing. Press seam open. Join a striped piece to another white strip, then to another striped piece, ending with a white strip. This forms 5 joined strips.

With wrong sides facing (and batting sandwiched in between) pin top and backing together with the top edge folded over onto the backing. This creates a 1½-inch border around the quilt front and back. Slipstitch the border edge to the backing to finish.■


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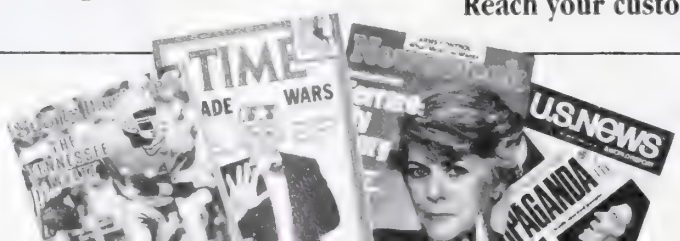
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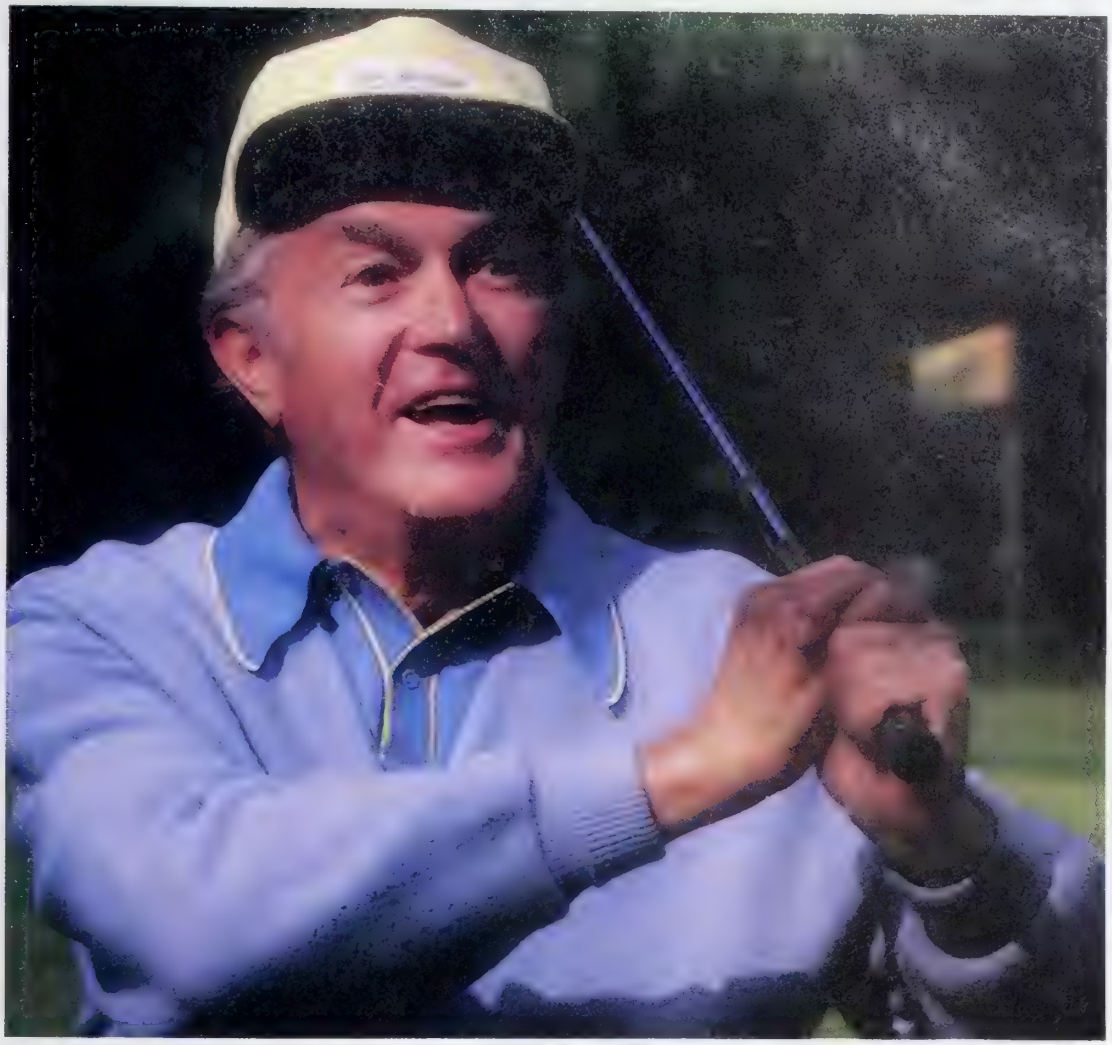
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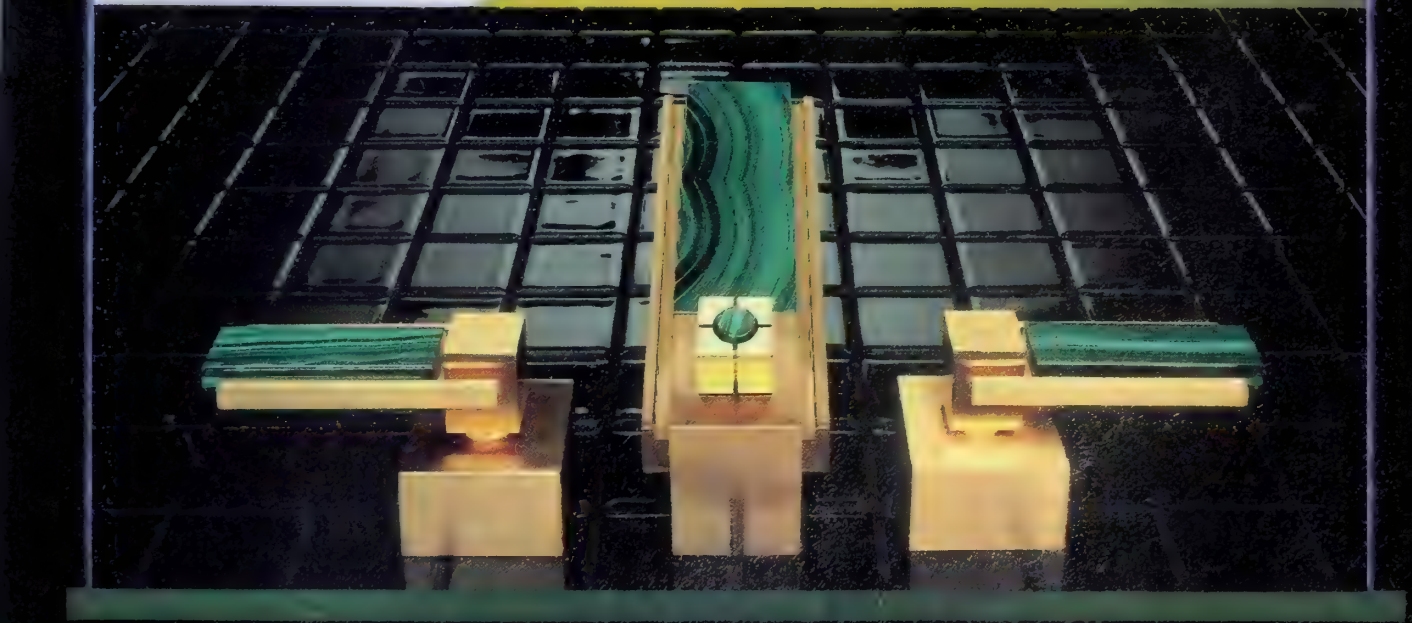
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PRODUCT INFORMATION

Continued from page 154

the Atlanta Symphony Associates Decorators' Show House, (404) 993-7305.

ACHIEVABLE STYLE

Designer: Cindi Mufson, 16276 Bridlewood Circle, Delray Beach, FL 33445, (305) 499-8784. To obtain the Sears Catalog #55ES7701 ($5), contact any Sears store near you. To find the Sears Custom Decorating Shop nearest you, call (800) 4-CUSTOM.

● *Pages 72 and 73:* **Wicker furniture:** Armchair (without cushions) #1A9255NH, $100; settee (without cushions) #1A92641N, $200; chaise longue (without cushions) #1A9240NH, $220; end table #1A92647N, $80; coffee table #1A92646N, $100—Sears. **Towels,** Cameo white #325, Blue Danube #367, from Interiors by Diane Von Furstenberg collection—Sears.

● *Pages 74 and 75:* **Fabric on banquette:** Metropolitan Texture #70356, antique white #580, $15 per yard; Pacesetter carpet #7182, pearl white, $19 per square yard—Sears. **Porcelain**—Mottahedeh & Co., Inc. (T), 225 Fifth Ave., New York 10016. **Blue and green porcelain by Marion Waldo McChesney**—Works Gallery (R), 1250 Madison Ave., New York 10128; 28A Jobs Lane, Southampton, New York 11968.

● *Pages 76 and 77 (right):* **Lancaster 1-inch basswood blinds #6982,** #022 platinum, also in 2-inch width #6983, 20 colors—Sears. **Fabric on banquette:** Kris #70366, Federal blue light, #785, $13 per yard—Sears. **Open Home chests #64374,** $475 each; **woven-seat rocker #1A11293N,** $86—Sears. **Birdcage**—Mabel's (R), 1046 Madison Ave., New York 10021. **Birdhouse**—Lady Slipper Designs (M), Rural Route 3, Box 556, Bemidji, MN 56601. *Left:* **Linens and flatware**—Henri Bendel (R), 10 W. 57th St., New York 10019. **Off-white crackled bowl**—Limited Editions (T), 253 E. 72nd St., New York 10021.

● *Page 78:* **Wooden duck decoys #0135,** $45 each—Sears. **Large green plate**—Limited Editions (T), 253 E. 72nd St., New York 10021.

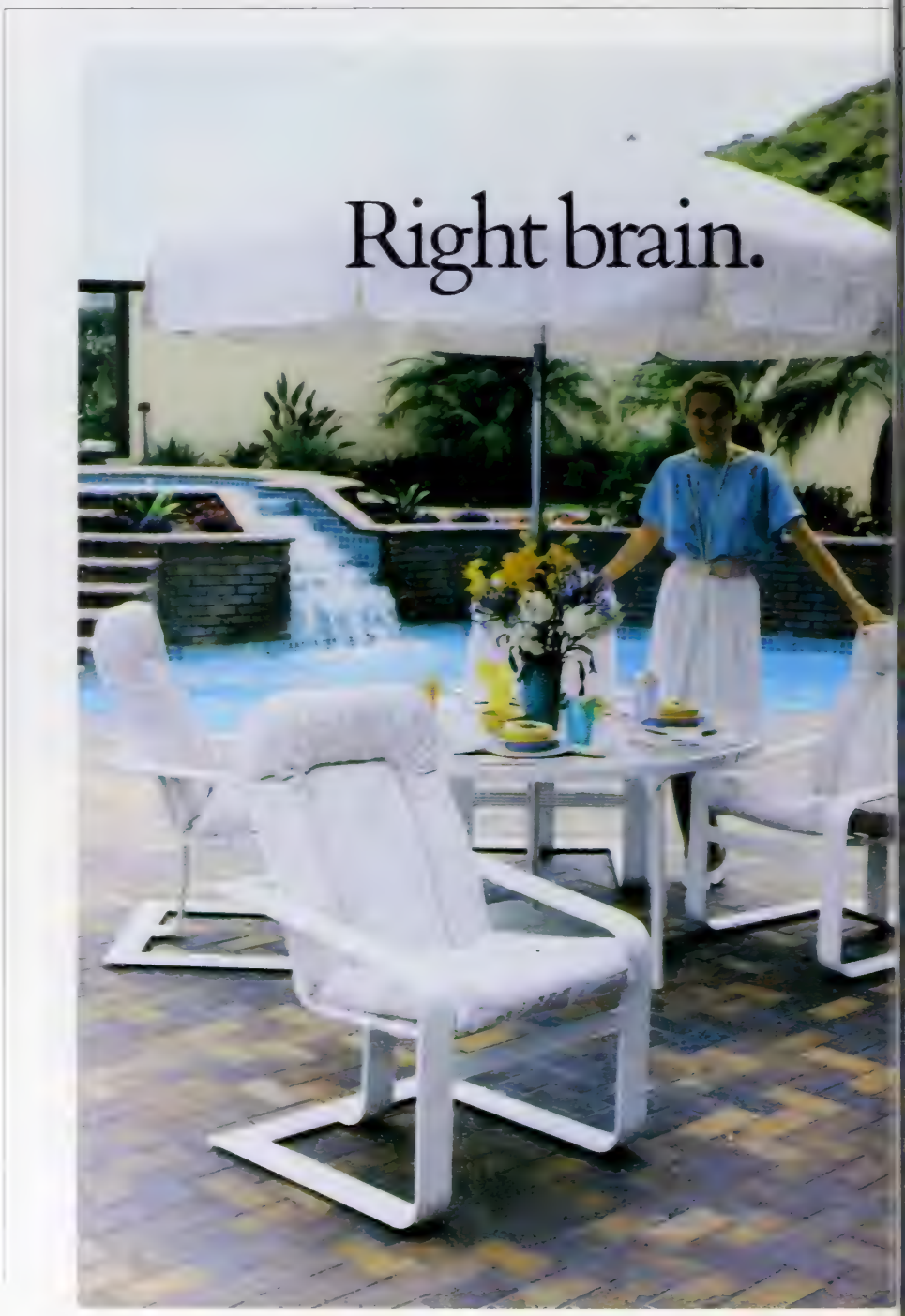
● *Page 79:* **Open Home pine dining table #25573,** $440; **unfinished ladder-back chairs #1A11291N,** $65 each; **Toulouse dinnerware,** 20 piece set, $35—Sears. **Handblown glasses**—Simon Pearce (R), 385 Bleecker St., New York 10014. **Hand-painted canisters**—Sweet Nellie (R), 1262 Madison Ave., New York 10128.

● *Pages 80 and 81:* **Open Home pine queen-size bed #64388,** $630—Sears. **Curtain fabric,** Sungleam chintz #70305, #785 Federal blue Smoke, $10 per yard; Eyelet #70443, #941 Winter White, $26 per yard—Sears. **Eyelet bedlinens:** sheet set 96A17099H, $25 each; shams 96A17O94H, $16 each; bed ruffle 96A17099H, $25 each; square pillows 96A16166H, $25; round pillows 96A16165H, $12 each; heart pillow 96A1617H, $17 each; comforter 96A17093H, $40—Sears. **Quilt**—Thos. K. Woodard American Antiques & Quilts (R), 835 Madison Ave., New York 10021. **Fabric in master bedroom:** Governor's Choice #60295, Federal blue slate #788, $14 per yard; Pacesetter **carpeting** #7182, pearl white, $19 per yard; **wall lamps** #11A70040, $30 each—Sears. **Throw**—Jane Wilner at Barneys New York, 106 Seventh Ave., New York 10011. **Tile**—B & T Tile Co. (M), 1471 Neptune Dr., Boynton Beach, FL 33436. **Tile installation**—Italian Tiles Gallery, 200 SW 12th Ave., Pompano Beach, FL 33069. **Wood flooring**—Designer Floors, 6600 W. Rogers Circle, Suite 6, Boca Raton, FL 33431. **Electrical contractors**—Larry L. Visi Electric, 171 SW 1st Way, Deerfield Beach, FL 33441. **Orchids**—Weeks Produce & Plants, Bloods Hammock Grove, 4549 Linton Blvd., Delray Beach, FL 33445. **Paint contractor**—JE Services, 1455 SE 5th Pl., Deerfield Beach, FL 33441. **Benjamin Moore Paint**—Boca Raton Paint Company (M), 2375 N. Federal Highway, Boca Raton, FL 33431. **Custom cabinetry**—RE Pirello Woodworking, 14020 NW 19th Ave., Miami, FL 33054. **Mirror**—Crystal Clear Glass and Mirror, 1425 SW 1st Court, Pompano Beach, FL 33069. **Custom millwork and carpentry**—Watson Construction Services, 240 Lock Rd., Deerfield Beach, FL 33442.

DESIGN FOCUS: DRESSING THE GARDEN

● *Pages 82 and 83:* **Country Manor armchair with Chippendale back**—Clapper's (MO), 1125 Washington St., West Newton, MA 02165. **Enameled white mahogany round table,** through interior designers and architects only—Chattahoochee Makers Co. (T), 1098 Huff Rd. NW, Atlanta, GA 30318. **Victorian birdhouse, Greek Revival birdhouse,** painted wood, designed by Fern Letnes and Henry Baker—Lady Slipper Designs (M), Rural Route 3, Box 556, Bemidji, MN 56601. **Wheel Seat #4951,** with oak wheel, hand-painted with white mildew-resistant enamel, 7 feet 8 inches long—Smith & Hawken (MO), 25 Corte Madera, Mill Valley, CA 97941; free catalog.

● *Pages 84 and 85 (clockwise from top left):* **Trompe l'oeil louvered panel wallpaper #7405-2W**—Carleton V (T), 979 Third Ave., New York 10022. **Fernleaf armchair #FL11A** in Verdigris, The Veneman Collection, Tropitone (R,T); showroom, Cavallon Associates Inc. Custom Furniture (T), 979 Third Ave., New York 10022. **English Ivy glazed chintz #613600 on chair**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Garden tools**—Zona (R), 97 Greene St., New York 10012. **Lounge chair,** plastic, five positions, cushions included, $170—Rubbermaid Inc. (M), 1147 Akron Rd., Wooster, OH 44691. **Havering Stripe #7813 fabric on pillow**—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **White cotton tablecloth,** $150—The Fabric of Society (T), 2120 California St., #14, San Francisco, CA 94115. **Tea tray, writing folder with paper**—Charlotte Moss & Co., Ltd. (T,R), 131 E. 70th St., New York 10021. **Elegance armchair** with outdoor fabric cushion—Brown Jordan (M,T), PO Box 5688, El Monte, CA 91734; free brochure, specify "garden furniture." **Italian ceramic tile by Rex:** 10-inch elongated hexagon #R-8308 white; grey insert #R-8331—Hastings Tile (M,R), 30 Commercial St., Freeport, NY 11520. **La Haie 1350 wallpaper panels**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Urn**—Malaysian Planter, 136 W. 28th St., New York 10001. **Hoopback Treble Bench #4982**—Smith & Hawken (MO), 25 Corte Madera, Mill Valley, CA 97941; free catalog. **Tiny chair,** private collection. **Cotswold Bench #4958**—Smith & Hawken (MO), 25 Corte Madera, Mill Valley, CA 97941; free catalog. **Tools**—Clapper's (MO), Box A, 1121 Washington St., West Newton, MA 02165; catalog available. **W6 chair,** 18 by 19 by 34 inches high; **W8 settee,** 35 by 19 by 34



inches high—Lyon-Shaw Inc. (M), 1538 Salisbury Blvd. W., Salisbury, NC 28144; check fine furniture dealers. **Enamel never-rust tree bench #4133**—David Kay Inc. (MO), Gifts for Home and Garden, 4509 Taylor Lane, Cleveland, OH 44128; catalog, (800) 621-5199. **Loveknot Garden Bench,** 5 feet long—Simms and Thayer Cabinetmakers (MO), PO Box 35, N. Marshfield, MA 02059; catalog, $2. **Table #4105,** 42 inches in diameter; **chair #4131**—Smith & Hawken, 25 Corte Madera, Mill Valley, CA 97941; free catalog. Mail-order sources: Classic Planters, 15102 W. State St., Westminster, CA 92683; Country Casual, 17317 Germantown Rd., Germantown, MD 20874-2999; Gardener's Eden, PO Box 7307, San Francisco, CA 94120-7307; Masterworks, PO Box 435M, Marietta, GA 30061; Mr. McGregor's Garden Shop, 4801 First St., N. Arlington, VA 22203; Moultrie Manufacturing Co., PO Drawer 1179, Moultrie, GA 31776, (800) 841-8674.

ANTEBELLUM INSPIRATION

Designers: Carleton Varney and Charles Davis of Dorothy Draper & Co., 60 E. 56th St., New York 10022. *Architecture and Landscaping:* Hansen Architects, 300 Bull St., #607, Savannah, GA 31401.

●*Page 87:* **Chair fabric**—Brunschwig & Fils (T), 979 Third Ave., New York 10022.

●*Page 88:* **Wallpaper**—Charles Gracie (T), 979 Third Ave., New York 10022. **Chair seat fabric**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Other fabrics**—Carleton V (T), 979 Third Ave., New York 10022. **Silk/wool rug,** designed by Charles Davis and Amy Lacey, made by Mrs. Lacey—Champion (T), PO Box 216, Highway 411N, Fairmount, GA 30139.

●*Pages 88 and 89:* **Mirrors**—W. E. Browne Decorating (T,R), 443 Peachtree St. NE, Atlanta, GA 30308. **Fabrics**—Carleton V (T), 979 Third Ave., New York 10022. **Rug,** designed by Charles Davis and Amy Lacey, made by Mrs. Lacey—Champion (T), PO 216, Highway 411N, Fairmount, GA 30139.

●*Page 90:* **Antique mirror**—S.J. Shrubsole (T,R), 104 E. 57th St., New York 10022.

●*Page 91:* **Reproduction rug** by Amy Lacey—Champion (T), PO Box 216, Highway 411N, Fairmount, GA 30139. **Bed netting fabric**—Lee Jofa, Inc. (T), 979 Third Ave., New York 10022. **Bedspread fabric**—Old World Weavers (T), 979 Third Ave., New York 10022. **Fabric on récamier and wallpaper**—Carleton V (T), 979 Third Ave., New York 10022. **Lampshade**—Ruth Vito (T), 160 E. 56th St., New York 10022.

●*Page 92:* **Curtain fabric**—Lee Jofa, Inc. (T), 979 Third Ave., New York 10022. **Valance fabric**—Decorators Walk (T), 979 Third Ave., New York 10022.

YOURS TO MAKE

●*Pages 94 and 95:* **Glazed wall by Marcy Robinson, Jill Friedlander, Ilsa Lee Kulko**—Urban Interiors, Inc. (R,T), 405 E. 82nd St., Suite 4H, New York 10028. **Wing chair**—Lord & Taylor (R), 424 Fifth Ave., New York 10018. **Afghan by Wallis Mayers**—Wallis Mayers Needlework Inc. (R,T), 33 E. 68th St., New York 10021. **Table, basket**—Eggs & Tricity Inc. (T), 979 Third Ave., New York 10022. **Green bowl**—Zona (R), 97 Greene St., New York 10012.

●*Pages 96 and 97:* **Decorative screen designed and hand-painted by Julia Castillo;** unfinished wood screen, découpage design catalog—Adventures in Crafts Studio (R,M), PO Box 6058, Yorkville Station, NY 10128. **Lace window panel and round**—The Fabric of Society (T), 2120 California St., #14, San Francisco, CA 94115. **Mattress and boxspring**—Kleinsleep (R), 962 Third Ave., New York 10022. **Pitcher, pillows**—The Gazebo (R), 660 Madison Ave., New York 10021. **Coronation Lace sheets**—Cannon (M), 1271 Avenue of the Americas, New York 10020. **Cleo White Limoges cup and saucer**—Haviland & Co. (M), 21 Spielman Rd., Fairfield, NJ 07006. **Chintz floral quilt,** designed by Leslie Linsley, author of *The Weekend Quilt,* available at bookstores, or send $19.95 plus $2.50 for postage and handling—Leslie Linsley Enterprises (M), 60 E. 8th St., Box 196, New York 10003. **Quilting by Robby Smith. Fabrics for quilt:** Winfield #1642, Welwyn Blue #92870-12, Picot Stripe #9382, White #5659-001—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Rug**—Rosecore (T), 979 Third Ave., New York 10022. **Wooden headboard, bandboxes, perfume bottles, pillow shams**—Eggs & Tricity Inc. (T), 979 Third Ave., New York 10022.

A HOUSE WITH WESTERN SPIRIT

Architect and planner: Jonathan L. Foote, AIA, and Paul Bertelli, associate, 110 South St., Livingston, MT 59047; PO Box 20320, Jackson, WY 83001. *Contractor:* Peter Crosby-Wilson Crather, Jackson, WY 83001. *Painting contractor:* Tim Schoenhalls, Custom Painting, PO Box 565, Wilson, WY 83014. *Engineer:* Ed Groton (of Jonathan Foote). *Size of house:* 3,200 square feet. *Size of lot:* 15 acres. *Solar consulting for passive solar engineering:* Charles Fowlkes Engineering, 31 Gardner Park Dr., Bozeman, MT 59715. *Log joinery by Kirby Williams, Mike Fitzpatrick, Peter Mackay,* all of Jackson, WY 83001. *Landscaping:* Peter Barker, PO Box 349, Wilson, WY 83014; Paul Cook, Teton Tree and Landscaping, Jackson, WY 83001. *Household management:* Sally May, Jackson, WY 83001. *Foundation:* concrete block. *Framing:* wood and log; antique logs salvaged by Jonathan Foote. *Exterior:* **Native stone**—Merrell's Masonry, Jackson, WY 83001. **Stucco**—Davis Plasterers (R), Idaho Falls, ID. **Insulation, fiberglass batt**—Owens Corning Fiberglass (M), Fiberglass Tower, Toledo, OH 43659. **Staining and paint custom-mixed by Tim Schoenhalls. Vaulted ridge skylight**—Dittmar Architectural Aluminum (M), 1006 Shephard Rd., Winter Springs, FL 32708. **Greenhouse glazing, windows and French doors by Pozzi**—Lake Paint and Glass, 2118 S. Wallace St., Bozeman, MT 59715. **Wooden skylights,** distributed by Lake Paint and Glass—Velux-America Inc. (M), 155 West St., Wilmington, MA 01887. **Cedar shake roofing**—Inter Mountain Roofing, Jackson, WY 83001. **Wrought-iron railing and antique doors salvaged by Sandra Lambert. Hardware**—Baldwin (M), Idaho Falls, ID. *Interior:* **Mexican tiles**—Tally-ho, Box 2, Wilson, WY 83014. **Mantel**—Dean Bradshaw, 2795 S., 2300 E., Salt Lake City, UT 84109. **Cabinetry**—Wyoming Millworks, PO Box 4185, Jackson, WY 83001. **Floors and stairs**—Rich Francis, Jackson, WY 83001.

●*Pages 102 and 103:* **Rugs**—Thos. K. Woodard American Antiques & Quilts (R,T), 835 Madison Ave., New York 10021. *Top left:* **Tablecloth, coverlet and pillows**—François Nunnalé (R), 105 W. 55th St., Apt. 6, New York 10019.

(Continued on page 178)

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Fig. 1

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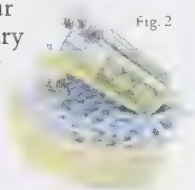


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PRODUCT INFORMATION

Continued from page 177

SOFT-TOUCH KITCHEN

Designer: Florence Perchuk, Florence Perchuk & Associates Inc., 313 W. 37th St., New York 10018; associates, Carl Samol, Livio Dimitriu.

●*Pages 104 and 105:* **Cabinetry**—Wood-Metal Industries Inc. (M), Kreamer, Snyder County, PA 17833. **Countertop**—Avonite (M), 12836 Arroyo St., Sylmar, CA 91323; distributor, Fabco Distributors (T), 195 Libbey Industrial Parkway, Weymouth, MA 02189. **Fabrication and installation of countertop**—Coastal Countertops of New London, CT (T), 141 A Shaw St., New London, CT 06320. **Tiles**—American Olean Tile Co. (M), 1000 Canon Ave., Landsdale, PA 19446. **Recessed lighting**—Halo Lighting (M), Division McGraw-Edison Co., 400 Busse Rd., Elk Grove Village, IL 60007. **Electrical work**—Cambria Electric Co. (R), 47-42 206th St., Bayside, NY 11361. **Plumbing**—Harken Mechanical (R), 470 State St., Brooklyn, NY 11217. **Cabinet installation**—Statham Woodworking (R), Port Chester, NY 10573. **General construction, lightbox**—Florence Perchuk & Associates Inc., 313 W. 37th St., New York 10018. **Sheetrock**—A.B. Scheumann Lumber Corp. (R), 527 W. 36th St., New York 10018. **Flooring**—New York Flooring Inc. (T), 979 Third Ave., New York 10022. **Sink, faucet**—Franke Inc. (M), Kitchen Systems Division, 212 Church Rd., North Wales, PA 19454; Gringer & Sons Inc. (R), 29 First Ave., New York 10003. **Shades**—Hunter Douglas (M), 2 Parkway, Route 17 S., Upper Saddle River, NJ 07458. **Painting**—Art Craft Decorators (R), 888 Eighth Ave., New York 10018. **Photo art**—Cecil Brunswick (R), 127 W. 96th St., New York 10025. **Flowers**—J. Barry Ferguson Flowers Ltd. (R), PO Box 176, Oyster Bay, New York 11771. **Napkins, glass, stemware, china**—Swid Powell (M), 55 E. 57th St., New York 10022.

●*Pages 106 and 107:* **Teapots**—Furniture of the Twentieth Century (R,T), 227 W. 17th St., New York 10011. **Home entertainment/computer system**—Audio Command Systems (R,T), 46 Merrick Rd., Rockville Centre, NY 11570. **Alpha chairs**—Bieffe USA Inc. (T), 227 W. 17th St., New York 10011. **Crystal vase bookends**—Modern Age Galleries Ltd. (R), 795 Broadway, New York 10003. **Cookware and food processor**—Cuisinart Inc. (M), 411 W. Putnam Ave., Greenwich, CT 06830. **Refrigerator**—Traulsen & Co. Inc. (M), 114-02 15th Ave., College Point, NY 11356. **Range**—Garland Commercial Industries Inc. (M), Freeland, PA 18224; distributor, Blue Flame Corporation (T,R), 523 W. 125th St., New York 10027. **Range hood by Henlar Metal** (R), 111 Roosevelt Ave., Mineola, NY 11501. **Disposal, dishwasher, instant hot water**—KitchenAid Inc. (M), 3800 Space Dr., Dayton, OH 45414; distributor, Leck Industries (T), 135 Crossways Park Dr., Woodbury, NY 11797. **Microwave**—Sharp (M), 10 Sharp Plaza, Paramus, NJ 07652. **Grill**—Gaggenau (M), 5 Commonwealth Ave., Woburn, MA 01801. **Can opener**—Thermador/Waste King (M), 5110 District Blvd., Los Angeles, CA 90040. *Bottom:* **Squish lamp on lightbox, butler cart, white grid basket**—Bieffe USA Inc. (T), 227 W. 17th St., New York 10011. **Mirror work**—Mirrors by Jordan (T,R), 42-26 28th St., Long Island City, NY 11101. **Sconces**—Plexability Ltd. (T), 200 Lexington Ave., New York 10016. **Tokyo bar stool**—Bieffe USA Inc. (T), 227 W. 17th St., New York 10011.

ENTERTAINING PLUS

●*Page 111:* **Plate**—Bardith Ltd. (R), 901 Madison Ave., New York 10021.

KITCHEN TRANSFORMATIONS

●*Page 133:* **Windows**—Andersen Corp. (M), Bayport, MN 55003. **Burl bowl, picnic basket, quilt pillows**—Millbrook Antiques Mall (R), PO Box 860, Franklin Ave., Millbrook, NY 12565. **Quilt**—Thos. K. Woodard American Antiques & Quilts (R), 835 Madison Ave., New York 10021. **Wooden church**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Twig doll chair and rocker by Mark Sanford Jacoby**—Comfort of Nature (R), Millbrook, NY 12545.

●*Page 135 (top):* **Pear print, small green chair, red-and-white napkins**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **GE refrigerator** courtesy of Decker and Beebe (R), Canaan, CT 06018. **Counter, cabinets**—Kustom Kitchen and Bath of Salisbury, Salisbury, CT 06068. **Green Dinner plates,** Charolles for Frank McIntosh—Henri Bendel (R), 10 W. 57th St., New York 10019. **Pot rack**—April 56, Lakeville, CT 06039. **Buxton pitcher**—Barneys New York (R), 106 Seventh Ave., New York 10011. **Flatware, doll high chair, corn pitcher, yellowware bowls**—Millbrook Antiques Center, Millbrook, NY 12545. **White pitchers, cat doorstop, ladder**—Village Antique Center, PO Box 388, Franklin Ave., Millbrook, NY 12545. **Canisters**—Wolfman-Gold & Good Co. (R), 484 Broome St., New York 10013. **Tote, game boards, toy wheel, green bowls, copper pans, kettle**—Millbrook Antiques Mall (R), PO Box 860, Franklin Ave., Millbrook, NY 12545. *Bottom:* **Quilt on wall, floor runner on table**—Thos. K. Woodard American Antiques & Quilts (R), 835 Madison Ave., New York 10021. **White church**—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013. **Ecru napkins**—Henri Bendel (R), 10 W. 57th St., New York 10019.

●*Pages 136 and 138: Architect:* Sinclair Associates, Inc., 15 N. Ellsworth Ave., San Mateo, CA 94401. *Interior designer:* Sherman Nobleman Interiors, 2952 Steiner St., San Francisco, CA 91423. **Refrigerator**—Sub-Zero Freezer Co. (M), PO Box 4130, Madison, WI 53711. **Cooktop**—Modern Maid Co. (M), 403 N. Main St., Topton, PA 19562-1499. **Ovens**—GE Major Appliance Business Group, Lexington, KY 40225. **Microwave**—Amana (M), Amana, IA 52204. **Dishwasher/trash compactor**—KitchenAid (M), 701 Main St., St. Joseph, MI 49085. **Tile**—Dal-Tile Corp. (M), 7834 C.F. Hawn Freeway, Dallas, TX 75217. **Ventilation system**—Thermador/Waste King (M), 5119 District Blvd., Los Angeles, CA 90040. **Suspended lights**—Boyd Lighting Co. (M, T), 56 12th St., San Francisco, CA 94103. **Cabinets**—Custom Woodworks & Mfg. (M, R), 1665 Old County Rd., Belmont, CA 94002. **Pitchers**—Williams-Sonoma (MO), PO Box 7546, San Francisco, CA 94120. **Terra-cotta container, baskets**—The Gardener (R), 1805 Fourth St., Berkeley, CA 94710 (415) 548-3501.■



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CONTINENTAL

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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ My eagle is 3 feet wide and made of pieces of wood joined together. The eagle seems to be an old carving. It has been repainted, and I want to paint it again. How can I tell its age? Does repainting affect the value? —E.G., San Mateo, Calif.



The value of your eagle will depend on the carving, design and the age as indicated by paint traces and shrinkage. The eagle became the official symbol of the United States in 1782. Carvers adapted the eagle and seal design, placing the wings, head and feet in the most artistic positions. The shield held by your eagle is not shaped like the official shield. It is a shape seen in many carvings made after 1825. Do not paint your eagle. Any new paint will lower the value. Collectors prefer original paint but will occasionally tolerate an old repainted figure. Your eagle was made by a skilled carver. Even with worn paint it is worth about $3,000.

☐ My table made of carved wood appears to be very old. The base is probably pine with a fancy veneered top of several colors. It is 4½ feet long. What style is the table and when was it used? —A.J.W., Bobtown, Pa.

Your table is in a style favored by Robert Adam in England during the late 18th century. Earlier tables had legs with a slight curve; by 1800 the straight leg had come into style. A carved center design might be of a head of a person or animal. Classically inspired designs, such as ram's heads, rosettes and swags, were also used. Your table was probably placed between two large windows or under a large mirror. Ornamental dishes and vases were often displayed on this type of table. Elaborate furniture was used in the large, high-ceilinged rooms of England's great homes and palaces. There is renewed interest in these pieces. If old, your table should sell for over $25,000. A later copy would bring at least $10,000.

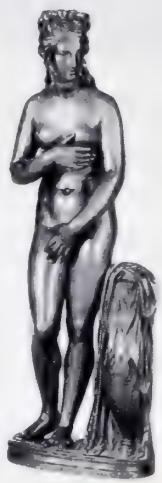


☐ These chairs, stamped "J & J Kohn, Wien Austria," are made of wood and have velvet seats. The backs seem to be made of layers of wood with cut-out circles. Are the chairs worth reupholstering? —R. D., Zephyrhills, Fla.



Michael Thonet developed a method of making bentwood furniture in the 1830s. His designs were so successful that he had competition when his patents expired in 1869. Jacob & Josef Kohn of Vienna began making bentwood furniture in 1868. The firm produced pieces based on designs by avant-garde Vienna architects and designers, including Koloman Moser, Otto Wagner and Josef Hoffmann. Both companies used laminated wood panels with perforations and copied each other's work. By 1917 the companies began merging, and in 1922 they became part of a bigger furniture manufacturing conglomerate. Your chairs are similar to a Hoffmann-designed chair listed in the Kohn catalog from 1903 to 1906. The pair is worth $5,000 to $6,000. (Several recent museum exhibitions of Vienna design from that period have sparked interest in these chairs, and the prices reflect this interest.) Reupholster your chairs in a fabric and manner almost identical to the original.

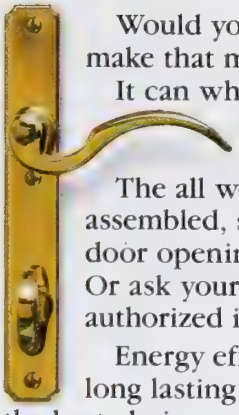
☐ Can you tell me anything about this bronze sculpture? The figure is 21 inches high, and it is marked "Hopfgarten" and signed "A. Dressler, 1867." Should the sculpture be cleaned? —M. B., Clay, Kans.



You have Venus posing in the modest manner preferred by artists of the 1860s. The bronze was probably the work of German sculptor Adolph Dressler. Bronze figures have become very popular again, and prices are rising. Be careful not to overclean the figure. The original patina is very important and abrasives will remove it. Your bronze is worth about $800.■



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By SYLVIA SUNDERLIN

Authenticity and expert workmanship are first considerations when replacing damaged or missing architectural features of an old house. The wrong window, a cheap porch rail or clumsy, mass-produced front door could ruin the look of an otherwise careful restoration. Fortunately, some firms can supply appropriate exterior and interior architectural features to help you restore your house satisfactorily.



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Beech River Mill Co., Old Rte. 16, Centre Ossipee, NH 03814; (603) 539-2636—Founded in 1856, this family-owned firm produces custom-made exterior and interior shutters as well as louvered and paneled doors of thoroughly dried wood. An illustrated catalog with prices is $3.

Classic Architectural Specialties, 5302 Junius, Dallas, TX 75214; (214) 827-5111—This firm stocks and makes to order many varieties of wooden architectural trim and ornamental features for Victorian and other period houses. Examples: corbels, gargoyles, fretwork, columns, moldings, entry doors and screen doors. An illustrated catalog is $3.

Cumberland Woodcraft Co., Inc., PO Drawer 609, Carlisle, PA 17013; (717) 243-0063—This is one of the country's largest manufacturers of reproduction millwork. A popular specialty: gable fretwork and other ornamental features for late-Victorian houses. All products are made of seasoned hardwood. An illustrated catalog is $3.75.

Haas Wood and Ivory Works, Inc., 64 Clementina, San Francisco, CA 94105; (415) 421-8273—This century-old firm specializes in all manner of handmade and turned-wood products: balustrades, porch posts, handrails, window arches and newel posts. A free brochure is sent on request.

Kenmore Industries, 1 Thompson Square, PO Box 34, Boston, MA 02129; (617) 242-1711—Finely designed, hand-carved doorways in Georgian, Federal and Greek Revival styles are specialties. The firm makes 15 doorway designs, carved louvered frames and over-door half-rounds. An illustrated brochure is $3.

Kraatz Russell Glass, Grist Mill Hill, RFD 1, Box 320C, Canaan, NH 03741; (603) 523-4289—Michael Kraatz and Susan Russell produce leaded panels with handmade bull's eye glass panes suitable for front doors, transoms or sidelights. Panels are cut and framed to customer's specifications. A free brochure will be sent on request.

The Old Wagon Factory, PO Box 1427, Dept. HBF7, Clarksville, VA 23927; (804) 374-5787—Using an old wagon factory as their premises, James and Helen Massingill reproduce period doors of select hardwood (with interchangeable storm and screen frames). Also available: railings, gates and other features. The Massingills fill custom orders for unusual sizes. Their catalog is $2.

San Francisco Victoriana, 2245 Palou Ave., San Francisco, CA 94124; (415) 648-0313—Wood and plaster architectural features are specialties: moldings, centerpieces, brackets, cornices and other trim. The firm also does some custom reproduction of wood and plaster features. The illustrated catalog is $3.

A.F. Schwerd Mfg. Co., 3215 McClure Ave., Pittsburgh, PA 15212; (412) 766-6322—For more than a century this firm has been producing custom-made columns for houses and many public buildings in the Pittsburgh area. Columns are custom made in classic designs suitable for Greek Revival houses. Classic column designs modified to an architect or client's specifications are available in fluted or plain, round or square shapes. A free brochure will be sent on request.

The Woodstone Co., PO Box 223, Patch Rd., Westminster, VT 05158; (802) 722-4784—This firm specializes in custom-made doors and windows duplicating designs of period houses. Examples: reproduction fanlight doors, windows in unusual shapes. The firm also produces wainscoting. An illustrated brochure is $3.■

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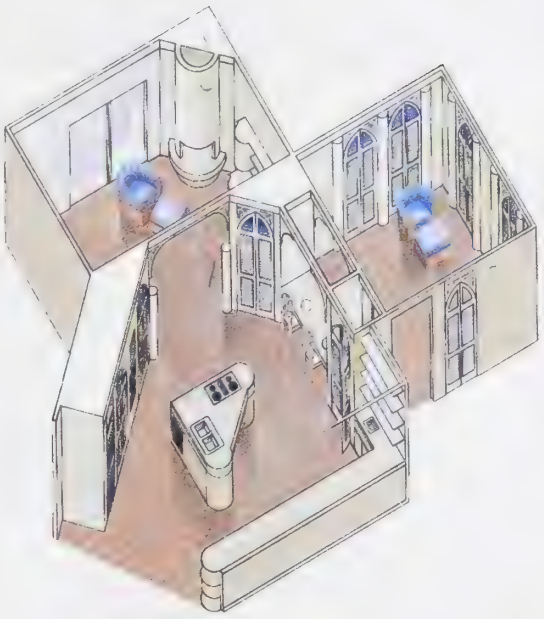
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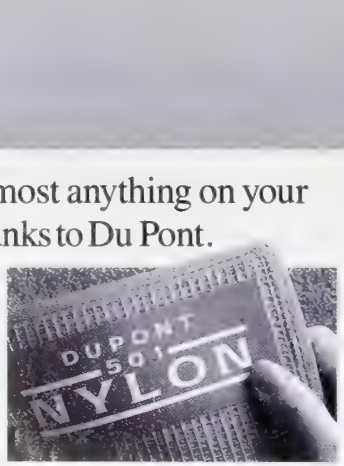
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COVER PHOTOGRAPH: Starting with his own chintz at the windows, Mario Buatta evokes the outdoors with English country spirit. Classic furniture mixed with an eye to balance and versatility is from Ethan Allen Inc., as is the dominant fabric. See pages 53 to 69 for six more decorator rooms with retail prices and sources. Photograph by Edgar De Evia.

The editors would like to correct an error of omission in the February 1987 issue for the cover and the story titled "The Art of Mixing Styles" on pages 84 to 87. Patino/Wolf Associates was responsible for the architectural renovation and overall interior design.

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CENTURY



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In Charleston's exquisite Drayton Hall *Directoire* polished chintz based on a design in the Hudson River mansion, Lyndhurst.

The past recaptured in the colors of today—a perennial Schumacher forte.

"We kept house, the Past and I,
The Past and I;
I tended while it hovered nigh,
Leaving me never alone."
—THOMAS HARDY

There's a very modern palette at work in the oak-panelled library of the late nineteenth century Manhattan brownstone shown here. (The key clues to its modernity are the slightly off-center hues and the unexpected harmonies.) Yet all the elements—fabrics, wallcovering and carpet—have their design roots deep in the past and, more specifically, deep in a past that has been carefully nurtured, preserved and maintained.

Fitzhugh Border from a mug in Virginia's Woodlawn Plantation: *Normandy Tea Chest* wallcovering from the Woodrow Wilson House.



Preservationism—the knowledgeable and professional interest in maintaining the artifacts of America's historic past—is a relatively late-day phenomenon dating to the 1850's and Pamela Cunningham's determined efforts to "save" a rapidly deteriorating Mount Vernon. However, in recent years it has become an ever-more important and accelerating popular movement.



Oversize platter, a gift to President Wilson from the people of Normandy, basis for loveseat fabric, photo, opposite.

In 1949, The National Trust for Historic Preservation was chartered by Congress to encourage the public to participate in the preservation of America's history and culture. (Nationwide there are currently a total of seventeen historic properties owned by The Trust.) Schumacher's National Trust Collection features a wide variety of decorative accessories all based on details garnered from over a dozen of the celebrated Trust properties.

In the inviting library designed by C. Dudley Brown & Associates of Washington, D.C. (Brown has served as a design consultant for the Trust), the main star is the loveseat, its glazed *Brittany Faience* chintz patterned with flora and fauna borrowed from a platter in the Woodrow Wilson House Museum in Washington; from there, too, are the *Chinese Strie* of the ottoman and the draperies and the *Normandy Tea Chest* wallcovering. The *Fitzhugh Border* comes from a mug at Virginia's Woodlawn Plantation. *Filoli Tapestry*, on the pull-up chair and *Casa Amesti*, the table cover, both derive from period documents in the California mansions after which they are named.

The needlepoint rug features petit point floral motifs surrounding the medallion and is a prime example of Schumacher's painstaking collection of needlepoint from all over the world; a number of the exclusive designs are interpreted from such Trust house museums as Cliveden in Philadelphia and Decatur House in Washington.

Since its foundation almost a century ago, Schumacher® has specialized in the authentic reproduction of historic and important fabrics and has led in the preservation of valuable interiors. Decade after decade, architects, designers and decorators have counted on Schumacher's artistry not only for authenticity but for an alert and knowing sensitivity vis-à-vis the most contemporary in color and hue. Today, yesterday, tomorrow—they are all essential parts of the continuing Schumacher design story.



Schumacher's Illustrated Notes on 20th Century Taste. One of a series.



THINKING ALOUD

"THIS ISSUE IS ONLY THE BEGINNING IN OUR EFFORT TO BE YOUR ULTIMATE DECORATING SOURCE BOOK"



If you're like me and have a running list of 100 things you'd love to do (if only you had the time), there's nothing you value more than a shortcut. And that's why I hope you'll appreciate this special issue of House Beautiful with our 17-page feature on designers' rooms filled with department and furniture store furnishings.

We've literally done your shopping for you and gathered thousands of decorating finds. It's a lot of legwork, as I think any editor on my staff will admit, but the reason behind it was, quite clearly, to help *you* to borrow the ideas from our pages. In every issue we try to provide the manufacturers' names for all the furnishings we show. But we wanted to take a giant step toward convenient decorating. And so we're introducing our Reader Advantage program, a new service that draws on today's advanced computer technology to turn House Beautiful into a true source book.

Here's how the Reader Advantage program works. If you admire a sofa or a rug in one of the rooms on pages 53 to 69, all you have to do is turn to the back of the magazine. There you'll find a coupon that you can tear out and mail in for the name of the store near you where you can buy it. Shopping from the pages of House Beautiful has never been easier.

And we think you'll love the rooms in this issue because they're the inspiration of some of the world's top decorators who went shopping in furniture departments and stores to complete these special settings. For many of them, the rooms were a lesson in ingenuity. "I'm used to going to custom furniture sources where I can have a chair made in any shape," says Paul Leonard. "Decorating at retail is a challenge—and often the results are more creative."

This issue is only the beginning in our effort to be your ultimate decorating source book. We have many more designer rooms furnished from retail stores lined up in the coming months and we are exploring other ways to expand our Reader Advantage program. It's all part of our ongoing commitment to achievable decorating. We don't want our rooms to be simply good-looking. We want you to be able to re-create their ideas easily and affordably in your own home.

If you use our Reader Advantage service, and I hope you will, there is one important thing to remember. The home furnishings world is fast-moving. The information we provide for you is valid for about 60 days, but probably not much more. Lines of furniture change. Patterns are discontinued, and popular items sell quickly. So don't delay. Fill out your Reader Advantage coupon right away.

To me, one of the most exciting dimensions of our retail feature is the involvement of some of my favorite decorators—and the realization that they go through the same decision-making processes that you and I do. Sometimes we assume designers have a special power—that they just snap their fingers and elegant window treatments appear. Not so. They assemble their rooms by sketching floor plans and playing with fabric swatches.

"I always use a template and graph paper or one of those little design kits you can buy at an art supply store," says Stanley Hura. "It's crucial to get a feel for the traffic pattern and furniture layout before you begin shopping for the elements of a room." Mario Buatta concurs: "Whenever I work with a client, I always draw up a floor plan. I develop an arrangement that lets the sofas talk to the chairs, the chairs talk to each other. I try to have at least two conversation groups—and more intimate areas if I can squeeze them in."

Interestingly, Mr. Buatta doesn't worry about his fabric choices until he's figured out exactly what kind of upholstery pieces he needs. "Then I'll pick a primary pattern and a few accent fabrics," he says. What's the last thing he decides on? The color of the walls. "That comes from the fabric," he says. "I always advise living with white walls until you're sure you know just *how* you want your rooms to be."

There is no escape from doing your decorating homework, it seems! Of course when you do buckle down and figure out a floor plan, the reward is that when you begin shopping, you're more likely to find what you want. "It's so easy to be overwhelmed by the variety of furnishings out there," says Robert K. Lewis. "It gets confusing trying to imagine how a sofa will look in a different length or with a tufted back." His advice (and he practices what he preaches!) is to "read of lot of magazines. Figure out exactly the detailing you want on a sofa." Then, as he points out, you'll be able to tell a salesperson what you want—and take advantage of all the custom options a department store offers. They can even order to-the-trade-only fabrics for you.

Obviously, there is no *one* way to decorate any room, no single solution to any decorating challenge. We hope that the expertise these designers have shared will be useful and motivating . . . and that our Reader Advantage program will help make the furnishings on our pages more accessible than ever before.

We like to think, too, that by becoming a source book of inspiration and information, House Beautiful will truly become your personal decorating consultant.■

JoAnn Barwick

JoAnn Barwick
Editor

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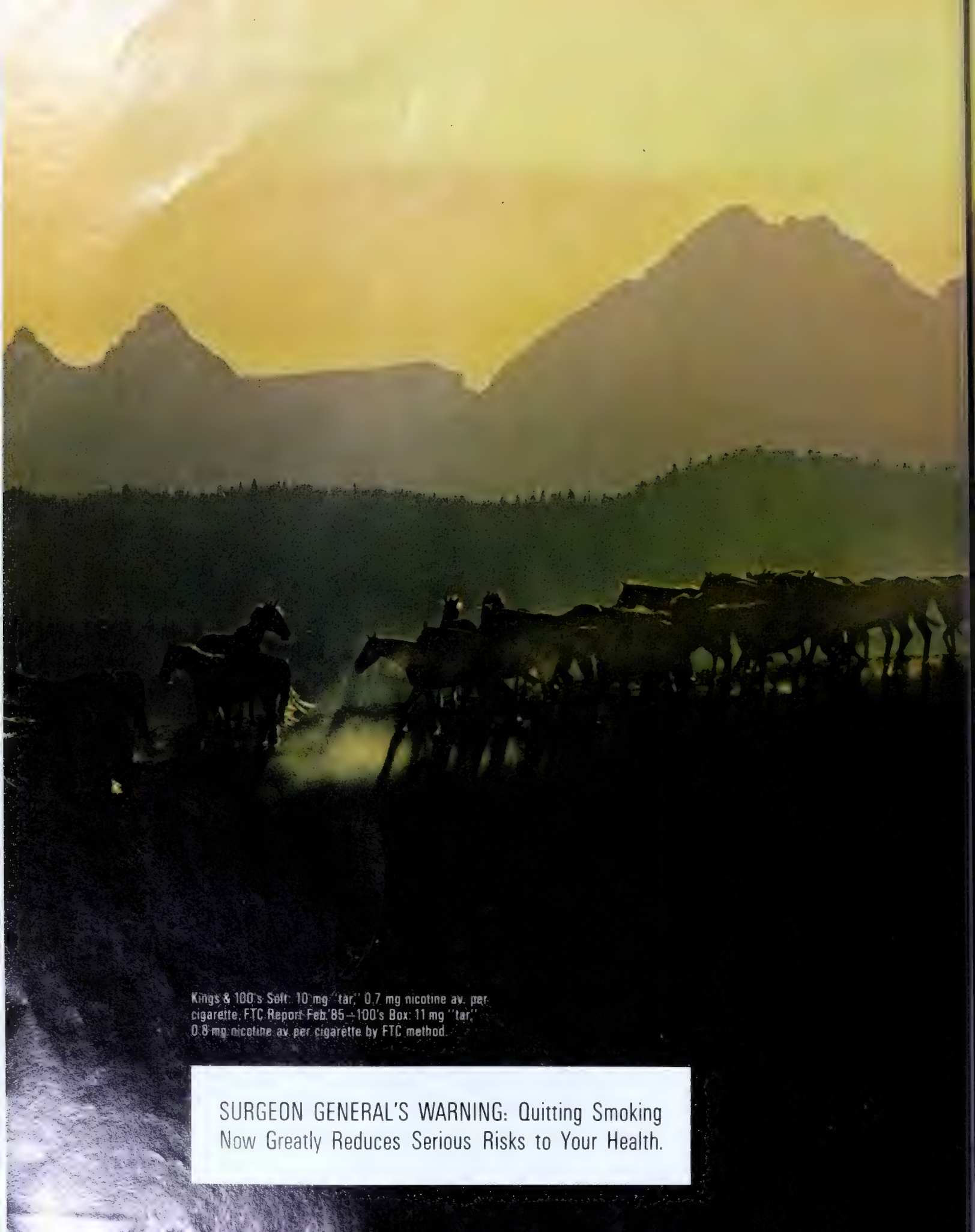
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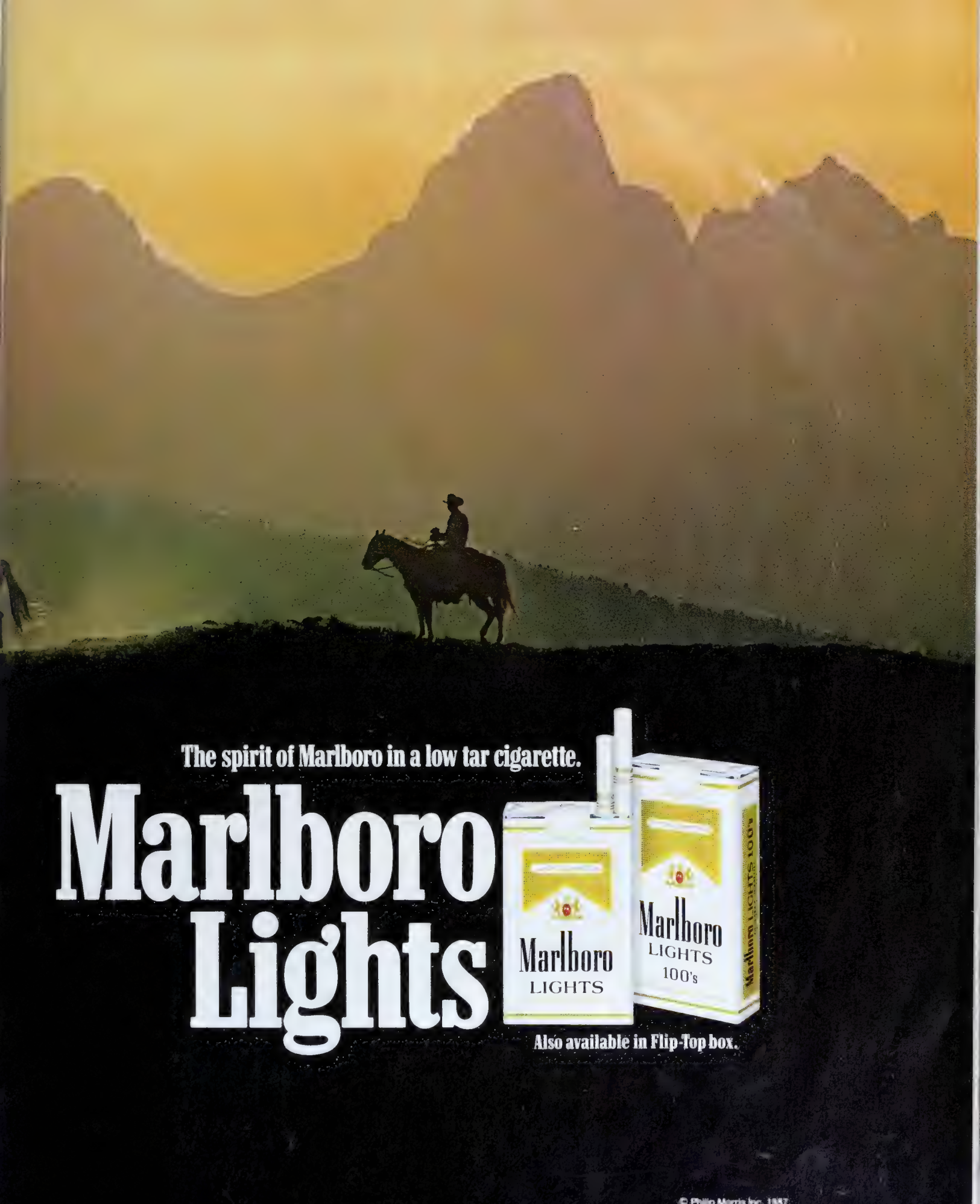
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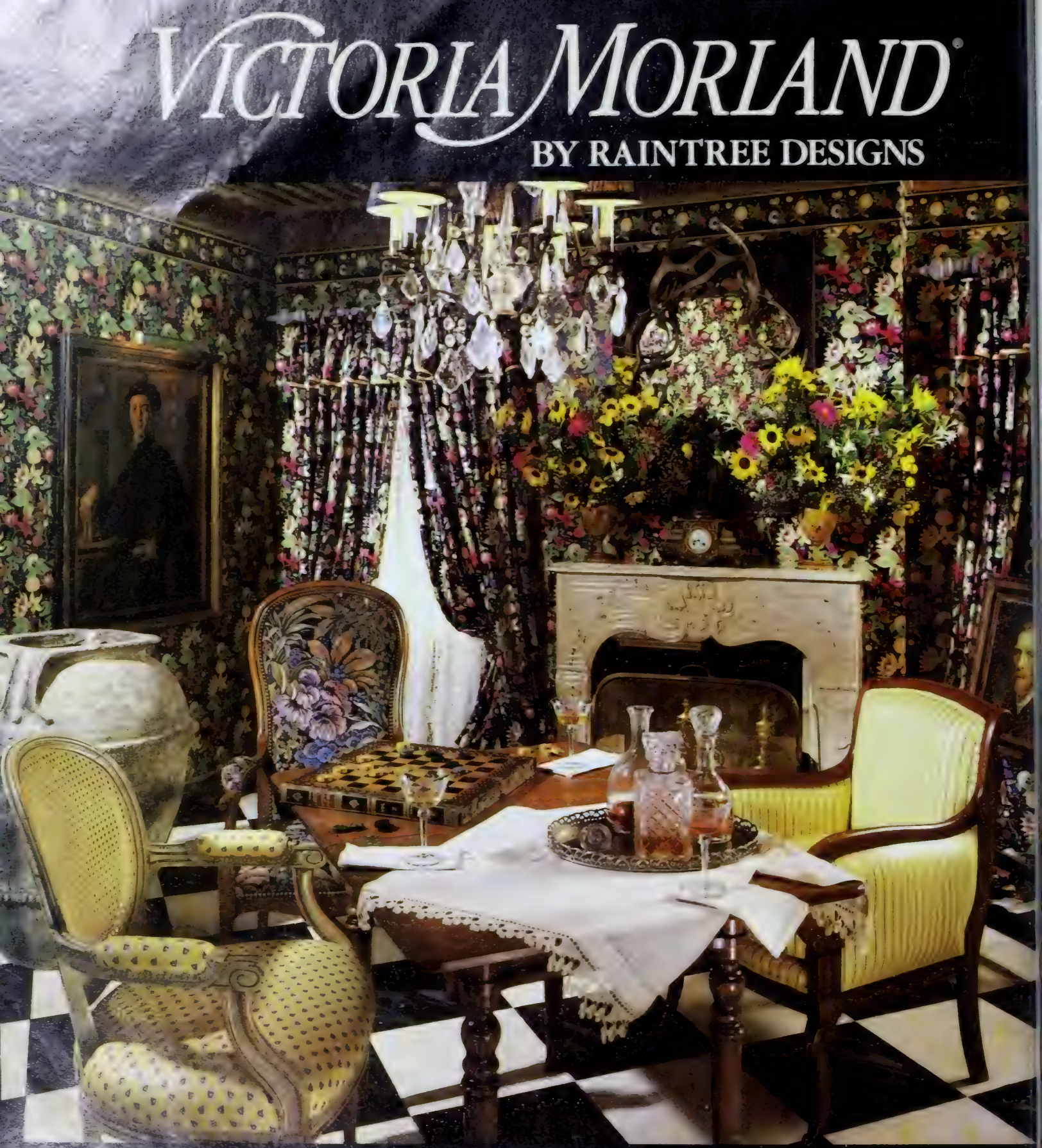


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ON DECORATING & DESIGN

RUSTIC AND ROMANTIC, FRENCH COUNTRY STYLE IS ONE OF AMERICA'S FAVORITE FOREIGN IMPORTS

By HOWARD KAPLAN

French Country—a style that flourished thousands of miles from our shores between the mid-1700s and World War I—has always been well loved in the United States. And it is particularly popular today. Why?

For one thing, the appeal of the hand-carved furniture and pretty, tiny-patterned fabrics reflects a larger trend: a craving for comfort and decoration in our houses. The decorations—flowers, seashells, doves and fruit—have the same emotional appeal today as they did 200 years ago in France.

Unlike other styles, French Country does not make us live by *its* rules. It adapts to our rooms, whatever the style, and to our way of living. A French Country armoire would look right at home in a contemporary room. You couldn't say the same thing for a Georgian highboy.

Though French Country can be formal as well as informal, it is never intimidating as other styles can be. Walk into an Adam dining room in blue jeans and you feel distinctly out of place. In a French Country room you are as comfortable in blue jeans as you would be in evening clothes.

And you can use French Country pieces in your house in many ways. The pieces can "travel" from room to room, performing an amazing variety of functions. This versatility stems from the fact that the two basic forms—surface (table) and box (armoire)—filled most essential needs in an 18th-century French farmhouse. A plain fruitwood or oak table in the middle of the main room was used for eating, working and socializing. An armoire served for all kinds of storage: a buffet to hold dishes, dough chest for grain, *garde-manger* for food, wardrobe for clothes.

Today we adapt the table and armoire to suit our needs. The table goes into the living room to hold books or a television. It becomes a desk in the study or a table in the bedroom for a computer. And in each case it looks right. The same is true for the armoire. In the bedroom, it stores clothes; in the living room, it holds the stereo system; in the kitchen, food and tableware; in the hall, linens; in the foyer, coats and umbrellas.



Antiques and reproductions abound in Howard Kaplan's French Country Store.

How and where you intend to use a piece should be kept in mind when deciding whether to buy a reproduction or invest in an antique. If the pieces will be subjected to considerable wear and tear on a daily basis—such as kitchen chairs children might sit on every morning at breakfast—you should consider purchasing sturdy reproductions. On the other hand, antiques may be suitable in a room used only on special occasions.

Another reason to buy reproductions is the scarcity—and expense—of some kinds of antiques. "Marriage" armoires with carved doves, baskets and flowers are extremely rare and far more expensive than plain ones. Dining chairs with arms are also hard to come by. This is because early French farmhouses did not have rooms and furniture set aside for dining. Side chairs were pulled up to the table for a meal, then pushed back against the walls afterward. Most early tables were long and narrow, without leaves or extensions. A wide one is rare and will cost $10,000 to $15,000; a good reproduction, about $3,500.

How to judge a good reproduction? You'll be better able to judge if you learn something about French antiques before you shop. Read articles or books on the subject and study pictures so you can look at a reproduction with an experienced eye. The first thing to look at is a piece's proportions. Antiques tend to be either larger or smaller than furniture made today; they therefore create some excitement and visual tension in a contemporary room. For authenticity, try to find reproductions that are the same size as the vintage pieces.

If the proportions are right, inspect the construction next. The best reproductions are hand-carved. Carefully check the back and insides. Examine the wood to make sure the grain is not painted on. Then turn your attention to the hardware, which, in keeping with the style of the piece, should be brass with ornate decoration, such as hinges with stamped or cut out curlicues and scrolls. How is the hardware put on? Hinges should be set into the wood, not simply screwed on.

Finally, follow this rule: Buy only things you love. I've bought and sold thousands of French Country pieces, but I still have the very first armoire I ever purchased. I've had it for more than 20 years. And I still love it.■

The author is founder and partner of Howard Kaplan Antiques and Howard Kaplan's French Country Store, both in New York City.

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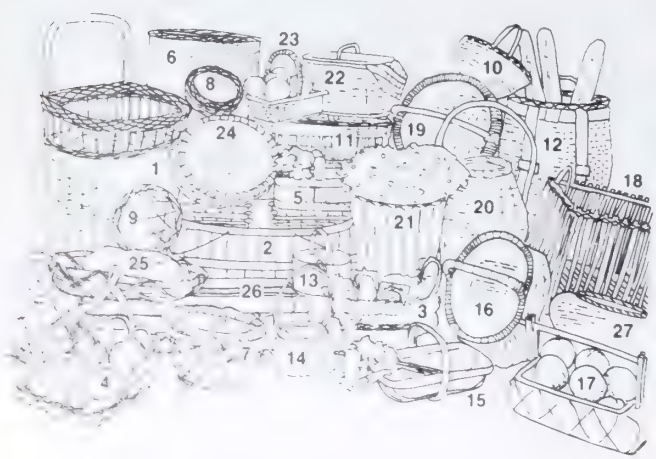
BASKET BOUNTY

From picnic spot to coffee table, rafters to cupboards, these add color and texture to every corner

Broom straw, grapevine, herbs and other wild cuttings make these handsome baskets natural choices for your house. 1. Shopping cart, $100; 2. picnic hamper, $135; 3. moss basket, $25; all by Coco Co. 4. Vine basket, $28, Tramway Park & Taylor Flowers, Inc. 5. Birch bark basket, $16, American Spoon Foods. 6. Diagonal-pattern basket, $375, Kari Lønning. 7. Basket of cedar bark and grapevine, $85, Basket Gallery. 8. Coconut vine bowl, $9, Be Seated, Inc. 9. Shaker cheese basket, $18.95 ppd.; 10. Appalachian split oak basket, $22.95 ppd.; both from Country Manor Gift Shop. 11. Willow crate, $50, MCK & Co. Imports, Inc. 12. Pack, $120, Adirondack Store and Gallery. 13. Wooden basket, $21.95; 14. basket with herbs, $31; both from Earthly Pleasures. 15. English trug, $34, Zona. 16. Green and red trimmed basket, $32; 17. Scotch broom nest, $24; 18. bamboo crate, $33; 19. blue basket, $35; all from Mainly Baskets. 20. Jar basket, $40; 21. planter, $23; 22. picnic basket, $27; 23. checkered basket, $13; 24. painted tray, $17; 25. bread tray, $12; 26. herb planter, $29; 27. Santa Fe bowl, $36; all from Palacek.■

Editor DARA CAPONIGRO

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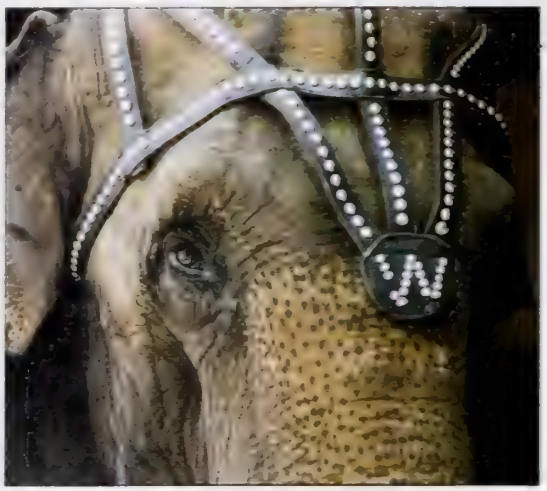






FROM THORNHILL FARM

"This circus was a work of art, a renaissance of Americana and the past. We all came away with lighter hearts."



By DEE HARDIE

There is a certain festival of life, I now realize, that should be revisited from time to time to remind one of the child that once was.

Of course I mean the circus! Those arenas of wonder, the sparkle of sequins, the chorus line of seals, the spontaneous laughter inspired by the antics of silly clowns. The awe of it all. But I had forgotten.

When your children have grown, and your grandchildren aren't quite show-time age, circuses aren't usually on the agenda. There doesn't seem time for such childish things. Well, I'm all wrong.

Tom and I and our son Todd have just seen a traveling one-ring circus in the town of Shelburne, Vt. Set up by the Shelburne Museum, this circus was a work of art, a renaissance of Americana and the past. We all came away with lighter hearts.

Who wouldn't after watching children, obviously raised with television and a mechanized world, explode with laughter simply because a red-nosed clown blows big bubbles. Or hear the silence when the aerialists pirouette in space, then somersault to a net of wild applause.

I thought too of my Swedish grandfather, Adolph Nielson, a sweet, timid immigrant who was much more at ease designing fabrics in Fall River, Mass., than he was with a visiting granddaughter. But it was he who first introduced me to the circus. Maybe I was five. I don't know, and there's no one to ask. And we didn't even see a performance! But what we did do was to get up very early one morning and watch the huge circus tent being pulled and stretched to size, the posts pushed in place by the elephants. It was the most exciting thing I had ever seen. Nor have I ever forgotten that special morning. And no circus has ever been the same since.

This one, the Big Apple Circus, comes close to the joy I remember with my grandfather. Even the circus's one elephant, Anna May, reminded me of my youth. I knew, even before I asked, that she must be named after Anna May Wong, the exotic Oriental actress I watched at the movies on Saturday afternoons when it was 10 cents a seat. After all, how many Anna Mays can there be in this world?

This Anna May was spectacular—the star. And even before the circus we had a taste of her beguiling ways. In the afternoon she waltzed down shop-lined Church Street, a wide pedestrian passage in Burlington, where an entire block was her stage. And how she performed! She sashayed, tumbled, stood on her hind legs, balanced and flipped her trainer, played her tambourine. And business did *not* go on as usual on Church Street. All eyes, adult and child, were hypnotized, most happily, by Anna May.

In the evening it rained, but it didn't seem to matter. A bit leaky, but a one-ring circus with style. A lively three-piece band, a ringmaster in top hat and a crimson tailcoat, prancing horses, the clowns, the acrobats, the high wire, the best.

I sat near the ring next to Todd. On the other side was a handicapped teenager. At first I felt uncomfortable, saddened by a boy who couldn't hold his head erect. But he would turn to me, often, smile his crooked way, clap his hands without rhythm. It was as if he wanted me to know that for a while, if only for an evening, everything was all right—the circus had come to town. And it was magic.■

THE ART OF WAVERLY: THE OPEN HOUSE COLLECTION

Brightening up a bedroom corner. Sparkling choices from Waverly's newest fabric and wallcovering collections.

Upholstery: The daybed fabric is "Country Manor," colonial red. From the new *Open House* collection.

Draperies: "Manor Stripe," colonial red. From the *Open House* collection.

Cushions: At each end, "Country Manor"; middle toile, "Mayor's Choice," all colonial red. Checks in imported linen blend from the *Country Fancies* collection; walnut, "Clipper" and rose, "Country Fancy."

Wallcovering: "Kingsware," colonial red, from the *View from the Veranda* collection.

Note: *Open House* collection cushions, draperies and bedroom ensembles that include spreads, comforters and shams are available ready-made as well as to custom-order from Waverly's Home Fashions. All fabrics are Scotchgard® protected.

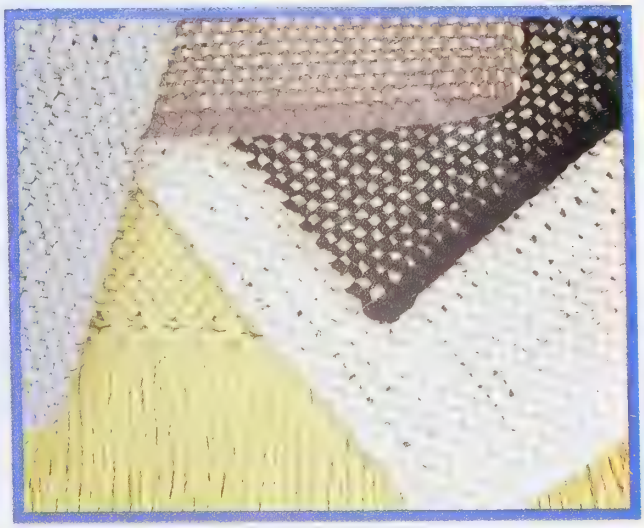
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SUMMER PLACES



ELIZABETH HATHON

ROMANCING THE STONE One of the best art bargains around: handsome paperback books like *Stones and Other Works* (Harry N. Abrams, $17) by painter Alan Magee. If you snip a page or two, you have the makings of artwork for a summer house. (The clip-on pine frame is $9.50, Conran's.)



ELIZABETH HATHON

More paperback books that invite cutting up: *The Poster Book of Quilts* by Thos. K. Woodard and Blanche Greenstein ($18.50 ppd.); *Wildflowers of the American West* by Rose Houk (Chronicle Books, $15).

TO SEE AND DO Savor the gentle pleasures of a Victorian garden, complete with antique furniture and a colorful parterre, at the Smithsonian Institution, opening June 10 in Washington, DC. • The NYC skyline and 20th-century sculpture co-star at the Metropolitan Museum of Art's brand-new rooftop garden, opening June 12. • Four rooms by top pros celebrate the influence of the late, great decorator Billy Baldwin, on view May 18 to June 1 at Luten Clarey Stern in NYC, which has reissued five Baldwin furniture designs. • The new Terra Museum of American Art in Chicago opens with an exhibit of choice American paintings from 1750 to 1950, April 21 to June 21. • Master the art of painted finishes at the NYC branch of The Pardon School of Specialist Decoration, the London atelier. Enroll now for courses beginning August 31; (212) 410-6778.

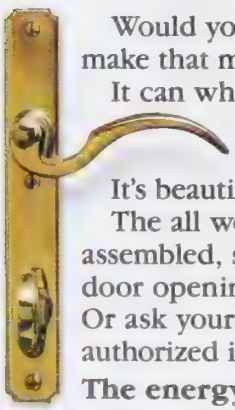
SISAL MADE SIMPLE Summer's favorite flooring can now be had in tempting new colors and a softened texture (with dyed cotton, above, $18 a square foot, designed by Mitchell Denberg for Phoenix Carpet). But how should you care for a natural fiber rug? Vacuum on top and bottom sides to pull out surface dirt and loose fibers. Remove dried-on mud and dirt with a knife, following the line of the weave. Wipe up spills immediately. If stains occur, scrub gently with a mild detergent diluted in warm water. Let moist spots dry completely, then vacuum. *Never* soak. Drenching will ruin the fibers. Want to give your old sisal a new look for summer? Get out your paintbrush and try a stenciled border or even a checkerboard *(see page 68)*.

MADE FOR THE SHADE One of the best new seats in town comes from Conran's, which has adapted classic garden furniture *(below)*. The chair ($89), bench ($159) and table ($149) are available by mail. • To cool down those hot summer afternoons, try a curtained lawn tent from Gardener's Eden catalog, $1,950; it's ample enough to shade two luncheon tables. • A striking alternative to traditional awning: Moss Tents' five-sided canvas sunshade. Strung from the exterior of your house to a pole, it takes on a striking contemporary shape. Available in a 12-foot size ($292) or 19-foot size ($575); call toll-free (800) 341-1557 or (207) 236-8368 for a free brochure. ►





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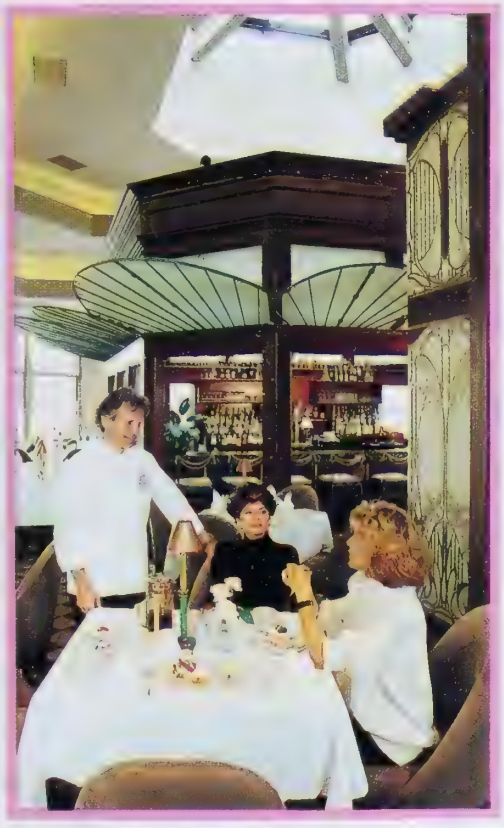
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EDGAR DE EVIA

A BIT OF FRANCE

The Eiffel Tower's restaurant, deemed too heavy for the aging structure, was taken down and moved to New Orleans. Reopened last fall, it's become the talk of the town. The lure: classic French dishes like coq au vin ($8.50) and roast duckling with gin and juniper berries ($14.50). "Everything is Creole or Cajun in New Orleans," says chef Daniel Bonnot *(left)*. "I wanted to play up our French traditions." One of the best finds at the restaurant is the handsome kerosene table lamp, $175, designed by Ann Holden *(seated right)* and Ann Dupuy *(center)*, the decorators behind the restaurant and the room on page 58. Restaurant de la Tour Eiffel, 2040 St. Charles Ave.



BELIEVE IT OR NOT

The newest way to create stately architectural effects is with trompe l'oeil wallpapers, such as this column, $95, from Zuber & Cie, which also offers papers that simulate marbleized dadoes, balustrades and ceiling tiles. • Other striking trompe l'oeil designs are by Gear for Signature Group Wallcoverings' new Neo-Classic wallpaper book, including a handsome column, from $41, plus *faux*-marble papers in a range of colors.►



ELIZABETH HATHON

DELUXE EDITIONS

Felicity Wigan and Victoria Mather's *The English Dog at Home* (Salem House, $28) offers a humorous look at the "real" owners of England's great houses (in this case, right, not the Queen Mum but Spark and the gang). Other choice books: Florence de Dampierre's *The Best of Painted Furniture* (Rizzoli, $35) is an invaluable guide for collectors. Roger W. Moss and Gail Caskey Winkler's *Victorian Exterior Decoration* (Henry Holt, $30) will help you paint your old house. In *Variations on a Garden* (David R. Godine, $18) Robin Lane Fox explores seasonal gardening. Felicity Bryan's *A Garden for Children* (Smith & Hawken, $23.45 ppd.) will charm adults, too, with dozens of ideas.



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PEOPLE



GEORGE BENNETT

SLEEPING BEAUTIES

Five years ago, Jane Wilner observed that most American beds had "that motel look—a bedspread and two pillows." She wanted to introduce European-style linens—duvets, piqué blanket covers and square shams—made with American textiles at more affordable prices. So she opened her Washington, DC, shop, followed by a New York boutique, now part of Barneys New York. Some of her temptations *(above)*: a cupid-lace patterned duvet ($430), silk throw with pink bows ($400). Her best-seller: sheet and sham sets with scalloped trim in 30 colors, $130 queen.





BERNARD COHEN

SOUTHERN CONQUEST

In 1986 Deanne Levison, owner of American Antiques, Atlanta, was the first Georgia dealer to be invited to New York's Winter Antiques Show. But she was making history back in 1967 when she decided to specialize in pre-1840 American antiques, one of very few dealers in the South to do so. "A lot of Southerners thought American furniture was provincial and that fine pieces came from England," she says. That attitude has changed—along with Ms. Levison's address. Her new shop, at 2995 Lookout Place, like her old one, is a showcase for museum-quality pieces.



JOHN DEANE

ISN'T IT PAINTERLY

If you think you've seen it all when it comes to painted finishes, meet Pamela Margonelli, an alchemist with paintbrush. The secret to her technique: unusual color combinations such as gray and green over gold *(on wall)* or opalescent pearl powder on top of coral. Ms. Margonelli, trained in the fine arts, also relies on wax and sand for unexpected textures. Though she says that "when a room has a beautiful wall you almost don't need furniture," she did extend her brushwork to these two birdcage Windsor chairs ($155 each, available as kits from Cohasset Colonials). For details on how she painted the chairs, see Product Information. Ms. Margonelli's latest venture is color consulting for clients who want all the walls in their houses to be masterpieces.■

Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB

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At Home With Mexican Folk Art

"FOLK ART IS INCREASING IN VALUE BECAUSE THERE IS MORE APPRECIATION FOR THE HANDMADE OBJECT AND MORE RESPECT FOR THE HANDS THAT MADE IT"



Mexican objects from the new Folk Art Gallery at the San Antonio Museum of Art. *Clockwise from top left:* 19th-century painted wood/leather trunk, 19th-century lacquered wood tray, c. 1970 earthenware ceramic dancers, c. 1965 cotton and wool pouch.

Folk art is a compelling art," says Patsy Steves, who, with her husband, Marshall, has amassed a sizable collection in her San Antonio, Tex., home. "You start collecting because you are simply *compelled* to buy a piece. You may not know why you like it, but you do. Then you find you have five or six of them; suddenly you're a 'collector.' "

"Viva Mexico! Viva USA! Viva Folk Art!" was spelled out in fireworks (themselves a folk art) at a party held in Mr. and Mrs. Steves's garden late last year. It was a fiesta heralding the opening of the new Folk Art Gallery at the San Antonio Museum of Art. The gallery is a dream come true for Marshall and Patsy Steves, who, along with museum director John Mahey and other supporters, have assembled what may be the best Mexican folk art collection in the country.

First they received 2,500 pieces that the late Nelson A. Rockefeller had collected—from huge ceramic jars to rare polychrome wooden masks—which were given to the museum by his daughter, Ann R. Roberts. The Rockefeller pieces dovetailed perfectly with the 4,000-piece collection of textiles and religious objects assembled by Robert Winn, a San Antonio artist and teacher, and with the Luis Echeverría collection, Joe Nicholson's folk art toys, and gifts from other local collectors.

No matter what region it comes from, folk art is made by men and women who are unschooled but not unskilled. Yet it is a learned art—not taught in school but within a family or neighborhood. It yields such everyday necessities as plates, furniture and clothing, and also such ritual necessities as masks and sashes to parade in or giant Judases to burn at Easter.

"Most folk art is not intended to be in museums, but to blend into the environment, even to disintegrate," says anthropologist and San Antonio Museum of Art folk art curator Dr. Marion Oettinger, Jr. He was in charge of the gallery's opening show, "Con Cariño" ("With Affection"). "Yet I believe you can go into any village in Mexico and within twenty-four hours find work worthy of a museum."

Mrs. Steves concurs: "There are surprises around every corner in Mexico, and if your eyes are open and your feet hold out, you'll find them." She and her husband began collecting as young marrieds in the '50s. By the mid-'60s, when they decided to build what is virtually a contemporary hacienda for themselves and their family, they had acquired the knowledge and taste to share a stimulating relationship with their architects, Ford Powell & Carson of San Antonio, and make a profound contribution to the 1968 Hemisfair, of which Mr. Steves was president.

With its massive wood beams, heavy tall doors and carved stone mantels, the Steves house seems ageless. It's a blend of muted colors, comfortable furnishings and mid-20th-century folk art. Mexican artisans helped build the house, designed so that a 100-foot hallway paved with square earth-tone tiles acts like a village lane to link the rooms and patios on either side of it. The hallway is leafy with plants set in Mexican clay pots, and cool with the sound of water splashing in patio fountains and music emanating from speakers concealed in a hand-carved Mexican chest. Overhead, bricked ceiling vaults called *bóvedas* are capped by skylights. Each arch is said to follow the curve of a mason's hat brim.

"We have collected things that pleased us," says Mrs. Steves. "I think the more disciplined you are, probably the more disciplined your collection will be. We've nev-

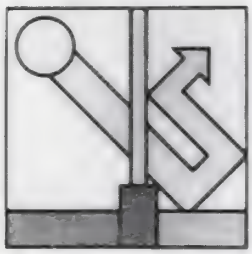
(Continued on page 32)

THE SAN ANTONIO MUSEUM ASSOCIATION PHOTOGRAPHER STEVE TUCKER

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MEXICAN FOLK ART

Continued from page 31

er been terribly disciplined, but from the beginning, Marshall and I sort of zeroed in on ceramics. We collected Teodora Blanco—she was the first I know of to do the appliqué of clay on clay. And we collected Metepec trees of life, the candelabrum arrangements of clay figures, leaves and flowers. The decorative aspects of a piece appeal to me, for they often reflect the personal aspect of village art. But a trained anthropologist like Dr. Oettinger prefers objects that 'chronicle a community'—the way people relate to their daily work, to religious phenomena, to each other."

Folk art fills the Steves household, but one area is reserved for objects they simply enjoy looking at. Their wall of shelves and lighted yellow niches is like a museum sampler. Moving from one display to another, you admire the tall, unglazed earthenware figures by Teodora Blanco; the wildly imaginative Noah's Ark, complete with village bandstand and Mexican flags, by Candelario Medrano; an enameled terra-cotta cathedral; and an earthenware owl with cat's eyes and a lion's mane, also by Medrano. Other Steves favorites: a kneeling horse shaped and burnished by the Solis family in Tonalá; Acatlan figurines representing the Holy Family's flight into Egypt; mermaids and other black clay figures from Oaxaca (the mermaid, La Sirena, is a fertility symbol in highland Mexico where water is scarce).

How to start collecting Mexican folk art? "Go to markets and to museum shops," Mrs. Steves suggests. "Then, if possible, buy from the artists themselves. That way you get a real sense of a place, for folk art reveals its originality within traditions that are indigenous to a particular village. If you go to the source, you can ask to buy something as simple as an unglazed, unpainted clay piece, though it won't last as long as one that was fired.

"I'm not opposed to buying from a dealer. Had I known Annie O'Neill [a Rockefeller mentor] in the 1960s, the first place I'd have headed for is her New York gallery. But we have fine galleries here in San Antonio. [Among them: Milagros, Popularis and Flight of Fancy & Co.] And El Mercado, our local market, is full of surprises I wouldn't pass up.

"To get big pieces you almost *have* to work with a dealer, unless you're prepared to go to Mexico with a van and bring them back. Some city galleries will ship headboards, trunks and the like to the States, but as Dr. Oettinger says, you *should* look in the little towns and see what they have. Of course, he happens to speak marvelous Spanish, and most of us don't."

How to judge quality when shopping for folk art? "Don't worry if you make a few mistakes; they won't be serious," says Mrs. Steves. "And be sure to read. James Norman's travel guides were our bible when we traveled, and Dr. Oettinger recommends *The Ephemeral and Eternal in Mexican Folk Art,* which was published by the Mexican government in 1971. You can also learn a lot by visiting dealers and seeing museum collections. Mexico City has excellent folk art museums. One of the best is the National Museum of Popular Arts and Industries, and there are superb regional museums as well."

Should you ask an artist to sign a piece? "Some collectors would answer yes, but we seldom do that," says Mrs. Steves. "Many folk artists can't sign their names. Marshall and I once bought a wonderful clay bird in an Acapulco market. We watched a young girl paint it—one bright feather here, another one there. We fell in love with it and asked if she would sign her name on it. She got up from her work and went over to a young man who came to us and said: 'When an artist learns how to paint, it takes all her heart, and she cannot write also. So I will write her name.' "

How to know what to pay? "Artists hate to set a price for their work, and some people think it's terrible to haggle," says Mrs. Steves. "But my sister, Gloria, who lived in Mexico eight years, insists that if you simply pay the asking price, the makers won't have any fun. Or they might feel you're giving them charity. I never felt we insulted or took advantage of anyone.

"Dr. Oettinger says that people are not going to sell you anything below the bottom line. And in the market, if you pay the first price that is asked, the artists may think you're foolish. But if you hear the price and just walk away without buying, they'll feel *they* were foolish. You can learn by comparative shopping, but I've missed more than one good piece by going around to see if there was anything else comparable. My husband believes that if you see something you like and think you can afford it, get it and find out later whether you paid too much. If you pass it up, as I've sometimes done, chances are that when you go back, it will be gone.

"Folk art is increasing in value because there is more appreciation for the handmade object and more respect for the hands that made it, the face that smiled on it. If you like the art, you like the people. I sometimes think folk art is a path to peace in the world."■ —MARYBETH WESTON



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TRAVEL

DO YOU KNOW THE WAY TO SANTA FE? GO VIA THE INDIAN MARKET, A FESTIVAL OF INDIAN ARTS HELD EVERY SUMMER

By MARY ANN CRENSHAW—

On any given day Santa Fe—the self-styled "city that time forgot"—is quintessentially laid back. Nestled in the brooding and mysterious Sangre de Cristo mountains (one of the earth's spiritual power points, lore has it), it's a city of 50,000 decidedly relaxed residents; a state capital with no commercial airport ("might get too crowded"); a town where shops open at the proprietors' whim, where Tuesday's newspaper may be delivered on Thursday, and special-delivery mail can take up to 10 days to arrive!

And in Santa Fe, nobody cares. Here in the blue-sky, pure-air, top-of-the-world land of enchantment one *can*—indeed, for sanity's sake, *must*—forget about time and pressures. But in mid-August, something happens. With the zap and sizzle of a hairpin in an electrical outlet, Santa Fe plugs into a high-voltage circuit, wiring itself for that annual August frenzy, Indian Market.



During Santa Fe's Indian Market tarpaulin-topped booths are lined up along San Francisco Street and all around the Plaza. Cathedral of St. Francis is in the background.

Produced by the Southwestern Association on Indian Affairs ("Swah-ya" to the locals), the Santa Fe Indian Market is the largest juried exhibition of Indian arts and crafts in the world, attracting up to 150,000 visitors with one common intent: to obtain cream-of-the-crop wares from top-ranked Native-American artisans. All of them, you may be sure, will show up for Indian Market in Santa Fe! In fact, passionate market-goers often make hotel reservations a year in advance, so if you're thinking of attending, make your reservations now.

Acceptance as an exhibitor implies the highest standards of design and craftsmanship; a winning ribbon can mean a doubling of the artist's prices. SWAIA's rules are simple but inviolable: No imitation material, no machine-made art or misrepresentation allowed. And this means the buyer need *not* beware. Silver, turquoise, weavings, pots and baskets are all exactly what they seem, and an exhibitor's number posted above a booth should ease any first-time visitor's mind. *Do* check for the number, though; an exhibitor without it is a trespasser.

Indian Market traditionally takes place the third weekend in August (August 22 and 23 this year), but the excitement begins a weekend earlier and heats to fevered activity as the week rushes toward opening day to the beat of parties, auctions, feasts. Hotels fill, rental cars become diamond-rare, lines form in restaurants, and telephone lines crackle with celebratory invitations. Everyone in Santa Fe shares in Indian Market, which is precisely why it has the feel of an old-time family reunion. And it often *is*. Expect to run into countless friends from every corner of the country.

Visiting Indian Market you need two things in good supply: cash and stamina. Considering the jostling and juggling, the pushing and shoving to snare prize-winning works (or prize-winning artists' works), cash is always better than credit card or check, though vendors usually accept both. And since prize-winning pieces are usually costly, a fat wad of green bills could swing the move-quickly odds your way.

By exercising complete self-discipline, you *could* leave Indian Market without making a single purchase. But chances are you won't want to—not with booth upon booth of precious hand-thrown pots, exquisite Navajo weavings, intricately carved Hopi kachinas (carved representations of Hopi spirits), brilliant Zuni inlay work, hand-hammered silver, hand-blown glass and a mountain's worth of turquoise.

Stamina is something else again—something you must have. Even the strongest and staunchest should know when to slow down, however. Overdoing it at an altitude of 7,000 feet will get you the headache and queasy tummy symptomatic of altitude sickness, and that possibility is a good reason for getting to Santa Fe well in advance of the Market's starting date.

Besides, you wouldn't want to miss SWAIA's poster-signing party and Indian-art raffle the previous Sunday (posters are prized collector's items), or Thursday's SWAIA Benefit Art Auction of donated works by leading Indian artists.

On Friday there's a benefit auction at

(Continued on page 38)



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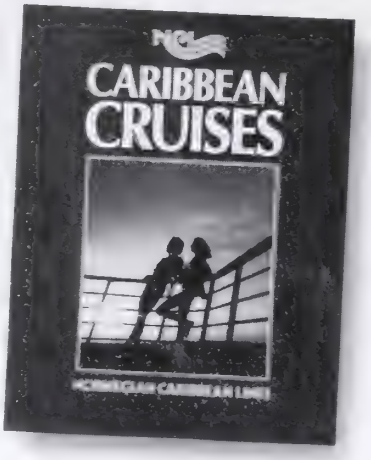
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TRAVEL:
SANTA FE
INDIAN MARKET

Continued from page 37

the Wheelwright Museum of the American Indian, which competes with simultaneous gallery openings-plus-parties all over town. On Friday evening SWAIA hosts a members-only preview exhibition at La Fonda Hotel—the first chance to view the year's prize-winning pieces. It's wise to get there well in advance of the 7:00 P.M. door-opening when lines snake across La Fonda's lobby and into the street and a half-hour wait is not uncommon. You'll *want* to wait it out, however, because glimpsing the ribbon-winning works—*and* the ribbon winners—will help you know which booths to head for first, come morning. (And if you aren't a SWAIA member, you may join at the door; the annual membership fee is $15.)

On Friday night the moment comes when Santa Fe's Plaza is closed to traffic. Trucks arrive with lumber, canvas and strong-armed volunteers, and the hustle and bustle begins. The sensible visitor, like the Santa Fe resident, will head for home and a comfortable bed because the sensible visitor, like the Santa Fe resident, will rise with the sun and head for the Plaza no later than 6:30 A.M.! The sale starts at 8.

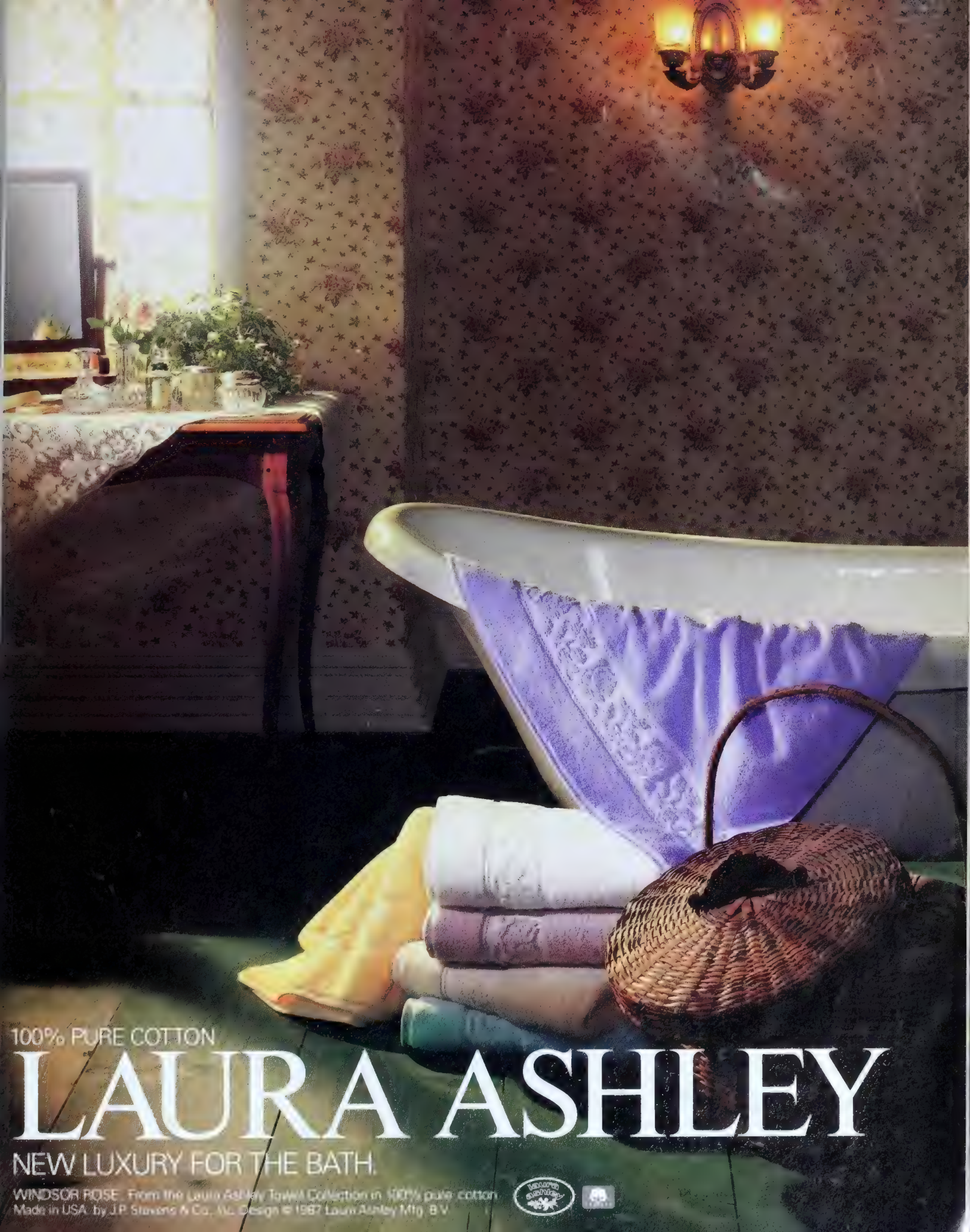
At last it's here! Where the Plaza was empty the night before, now, like mushrooms after a rain, 400-odd colorful tarpaulin-topped booths have sprung up, each manned by artists and family members because no hired help is allowed.

To locate the prize-winning artists, simply head for the most crowded booths. There you'll find the prize-winners struggling to maintain composure as fists clutching wads of bills wave under their noses. Determined buyers shove and push like customers at a bargain-basement sale. The difference is that these prices are *not* bargain-basement. It can be jarring to a first-time visitor to see works priced in the thousands scooped up by the dozen and paid for in cold, green cash. Many renowned artists actually sell out their stock before 9 A.M., pack up and move out until next year's Market.

To maintain your perspective it's important to remember that Indian Market is a once-a-year event and the sole time and place that dealers, collectors and just-plain-folk vie for the best of all Native-American art. High good-natured hysteria reigns, which is part of the fun, of course.

The other part of the fun is the food,

(Continued on page 40)


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TRAVEL:
SANTA FE
INDIAN MARKET

Continued from page 38

sold from mobile booths stationed about the square. Try the Navajo tacos (fry bread topped with chile, cheese and onions—and limited to one per day if you're wise!), fry bread with honey, green-chile stew and a rolled cone of paper-thin blue-cornbread called *piki*. Or pop into one of the nearby cafés for a breakfast/lunch of huevos rancheros or breakfast burritos (soft burritos rolled around scrambled eggs, chorizos and the requisite green chiles).

Make it a point to check out the exhibitions along with the artwork—weaving, wool carding, beadworking—and save a bit of time and strength for the Indian dances held in the afternoon in the courtyard at The Palace of the Governors. Then grab a nap before heading for Saturday evening's SWAIA-sponsored Pueblo Feast at La Fonda where you'll fill up on *posole* (hominy), red chile with beef, green chile with pork, plus *sopa* (bread pudding), Indian pies and watermelon—all of it prepared by the women of nearby pueblos. (Choose from three sittings—5, 6 or 7 P.M.; $10 per person, $5 for children.)

Then it's home to savor the day's discoveries and tuck your toes between the sheets in preparation for more of the same the next day. Prices may go down as merchandise remains unsold, so if you have a gambler's instincts you might wait it out. On the other hand, you also could lose that sought-after piece altogether.

ART GALLERIES

Not all of the artwork in Santa Fe is in those colorful booths. For the collector of folk art Santa Fe is the grown-up equivalent of a toy store at Christmas. With more art galleries per capita than almost any other American city, most of them straddling a narrow line between fine and folk art, it's a happy hunting ground indeed. Here are some of the best shopping spots beginning with those close to the Plaza:

Museum Shop at The Palace of the Governors—Enter on Washington St. and you'll find yourself in a capacious shop with the best collection of books on Santa Fe, Indians and Native-American art. A good place to bone up on the collection of your choice, the shop has a terrific cache of miniature baskets as intricately and painstakingly woven as their large counterparts ($65 for a half-inch basket), plus traditional straw-inlaid lacquered wood crosses, carved wooden crosses and a full complement of pueblo pottery from Santa Clara to San Ildefonso to Acoma. There are delectable (and authentically dressed) Navajo dolls (around $3.50) for your children or your doll collection.

The Rainbow Man, 107 E. Palace Ave.—The superb display includes: Indian artifacts, contemporary Native-American folk art plus vintage Pendleton blankets in brilliant color combinations (magenta and green for one), Navajo mud toys by such artists as Mamie Deschillie (these are fragile, so cart them home in your hand!), the colorful painted-wood carvings by Jimbo Davila (a catch of fish on a line, $80) or Navajo carver Johnson Antonio, a first-rate collection of Hopi kachina dolls (intricately carved renditions of Hopi spirits) both old and new plus well-chosen Zuni fetishes. Knowledgeable owners Bob and Marianne Kapoun are gracious about advising novice collectors.

Davis Mather Folk Art Gallery, 141 Lincoln Ave.—Here you can see the liveliest, most colorful collection of animal wood carvings in Santa Fe plus a selection of off-beat Navajo weavings by top-flight artists which include pictorials and American flags. Pass up the clichéd watermelons

(Continued on page 45)

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TRAVEL: SANTA FE INDIAN MARKET

Continued from page 40

and coyotes (unless you pick one of Joe Ortega's adorable baby howlers, about $75) and go instead for the six-foot zany carved-and-painted snakes (purple polka dots on pink/red stripes) or any one of the beautiful wood carvings (mostly religious) by octogenarian Alex Sandoval.

Elaine Horwitch Gallery, 129 W. Palace Ave.—Probably the most prestigious in Santa Fe, this art gallery represents the best Native-American artists from Fonseca to Randy Lee White. Horwitch has the best catch of the original Max Alvarez coyotes (if you must) at $400 to $600 along with larger-than-life fetish sculptures by Riverwoman and John Freesoul (an alabaster Buffalo Spirit is tagged at $600) and an ever-changing selection of ceramics, sculpture and carvings difficult to fit into any fine or folk art niche. And while it may not be folk art (then again, it might), Horwitch has the very best collection of old and contemporary jewelry and belts in the city. (She also gives the most vied-for party of Indian Market. If the hostess-with-the-mostest invites you, *go*!)

El Parian de Santa Fe, 116 W. San Francisco St.—Don't miss the brilliant collection of fine and folk art hidden away in this shop chock-full of the best work by noted Native-American artisans: ceramic animals by Susi Nagoda-Bergquist, metal sculptures by E. Martin Reynolds (a 1986 ribbon-winner), precise black-on-white geometric Acoma pots by Dorothy Torivio along with first-rate old kachina dolls and a top-notch group of antique Navajo rugs and weavings (a Germantown eye-dazzler goes for $17,500!).

Presden Gallery, 134 W. Water St.—This fine-arts gallery carries contemporary Southwestern art as in "tahbleetas" (headpieces worn in ceremonial dances) and wood carvings (see Rory Alvarez's life-size crocodile or delightful armadillo). And do check out the outrageous lacquered-steel or masonite three-dimensional coyotes by Tavlos (see HB, April '87). These are meant to lean against or hang on a wall, and free-standing steel ones come as big as you wish (20 feet is the biggest thus far!).

CANYON ROAD

Canyon Road is art-gallery alley, a winding narrow street lined on either side with antiques and folk art from weavings to carvings and trinkets. Best to take your

(Continued on page 46)

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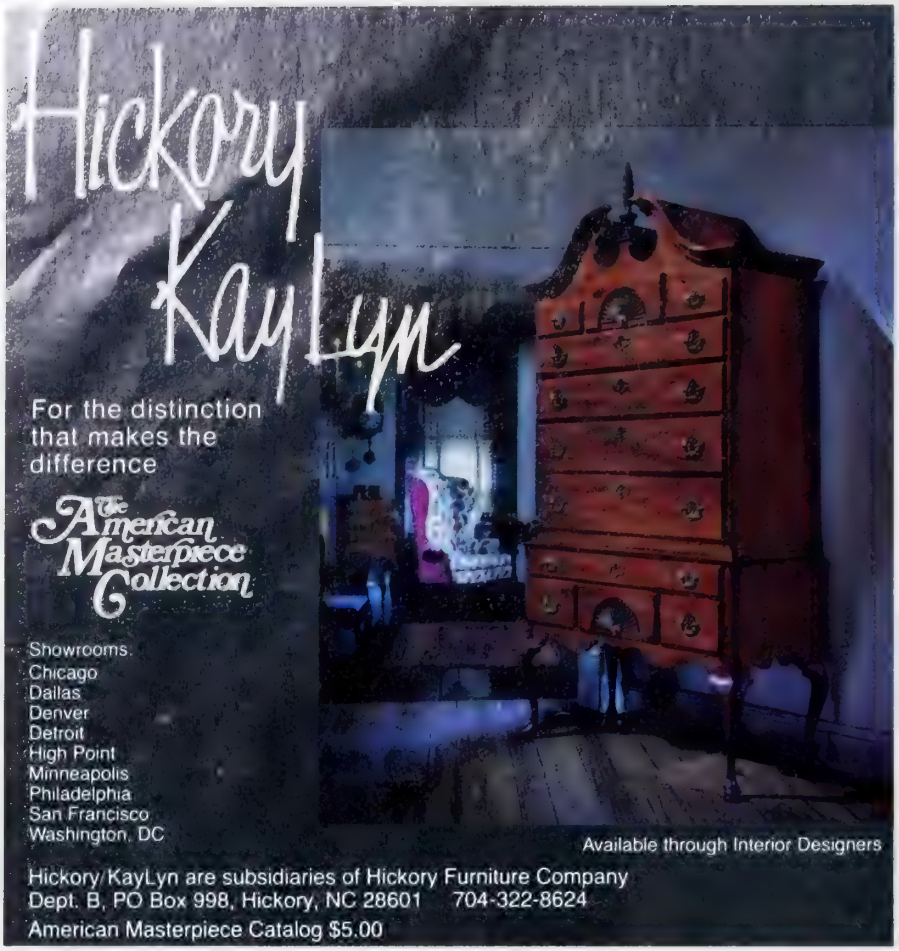


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TRAVEL:
SANTA FE
INDIAN MARKET

Continued from page 45

car, park it at the street's beginning and leave it while you meander on foot to:

Gallery 10, 225 Canyon Rd.—See the finest pottery, weavings, baskets by famed artisans: the tiny jewel pots of Nancy Youngblood Cutler (a consistent Indian Market prize-winner), the bear-paw pots of legendary Maria Martinez, redware pots by Margaret Tafoya along with old basketry, priceless antique rugs and the best of the contemporary artwork. The prices are in line with the quality.

Morningstar Gallery, 513 Canyon Rd.—Here museum-quality weavings, old pottery, the finest artwork and ledger-book drawings are enchanting. Although most of it is too costly for many collectors, this is a terrific learning-ground in any case.

The Native Market, 555 Canyon Rd. and 330 Old Santa Fe Trail—A good collection of small folk-art pieces is mixed in with commonplace tourist-trade stock. Do note the bottle-cap snakes ($115 to $145), Joe Ortega's howling wolves ($55 and up), a delightful porcupine by Max Alvarez ($100) plus antique tin wall hangings. A string of rusted tin hearts goes for $69.

La Bodega, 667 Canyon Rd.—You can find more of Alex Sandoval's sine qua non carvings at the best prices in Santa Fe, along with an especially good selection of Santa Fe snakes and animals. Though La Bodega specializes in old jewelry, leathers and trappings, the wood carvings make it worth a special trip.

You're bound to discover your own Canyon Road favorite, and the more you snoop, the better your treasure-locating chances are. When you've finished the length of Canyon Road, head out Camino Lejo to see:

Case Trading Post at the Wheelwright Museum, 704 Camino Lejo—Don't miss the winning carved-wood goats covered in real hide with authentic horns (and don't fail to mothproof them when you get home!). These go from puppy-dog size to full-grown billy goat. There's an excellent rug collection (prices are high) plus terrific mud toys, baskets and pots. For the most part, prices are competitive with shops.

Museum of International Folk Art, 706 Camino Lejo—After you've viewed the eye-boggling Alexander Girard Collection (a don't-miss for any folk-art devotee), check out the tiny museum gift shop where you'll find a modest collection of small

(Continued on page 120)

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IN-STORE DECORATORS AT YOUR SERVICE

If a store's model rooms impress you, see the resident decorator for help with *your* house

Decorating, like shopping, is much easier if everything including advice can be found in one place. Thanks to department stores and special furniture shops, the chances of this happening are quite good.

Department stores are among the most complete sources for furnishings and interior design services. Most stores have studios staffed with experienced decorators who can help you coordinate store furniture with custom upholstery and drapery in famous-name fabrics, floorcoverings, wall treatments, accessories and even china or linens. Showrooms and specialty shops can be additional sources.

The Buying Plan

"We help you develop a buying plan you can execute over any period of time and budget," says Don Glaser, director of L.S. Ayres & Co.'s studio in Louisville, Ky. There and in most other outlets you're charged only the retail prices because furnishings are bought through the store. There's no commission or up-front deposit, and you can pay by credit card. In some cases, a retainer fee is charged, which is refunded with a minimum purchase.

The most assuring news is that clients have someone to turn to when something goes wrong. That something could include a fabric in an "off" dyelot or furniture you're disappointed with. When decorating depends on so many unknown variables, "you want the backing of a department store that can take care of you," says Steve Dawson, Interior Design Studio manager for the Dayton's stores in Minnesota. "People are interested in the service number one." The service is so successful clients use it repeatedly.

Martin and Vivian Lorber were so pleased with how Bloomingdale's decorated their first house, the couple called them back to do the 1881 carriage house they purchased on Long Island. The Lorbers were originally attracted to Bloomingdale's because of the store's room settings, which offer enticing examples of the store's merchandise and decorating expertise. "Our room settings are what we'd like people to aspire to. They make people think about using the interior design department," says Eileen Joyce, Director of Interior Design for Bloomingdale's. Department stores also reach potential clients by participating in show houses and by offering seminars.

Mrs. Joan Fox decided to use Rich's Atlanta-based Interior Design Studio after the director, Amy Garrett, gave a seminar on decorating basics. Mrs. Fox and her husband, Fred, wanted a look that would complement her baskets, primitive folk art and country antiques. Working with designer David Boone for three and a half years, the Foxes bought furniture, had old chairs reupholstered, ordered custom draperies, painted the walls, added hardwood floors and crown moldings, and found Colonial sconces and artwork. "Rich's was willing to incorporate the things I've collected over the years," says Mrs. Fox. Because both Foxes work, Rich's scheduled deliveries around the times they'd be at home.

Other Services

Smaller furniture stores also offer decorating services. For example, O'Neill and Bishop in Haverford, Pa., specializes in reproduction 18th-century furniture, reupholstering, wallpaper and paint selection, custom rugs and picture framing. Roche-Bobois stores will help customers find fabric and accessories to coordinate with their imported European furnishings.

Questions about these services can be answered on your initial visit with the store's design department. At this time, someone will speak with you about your furnishing needs and pair you with an appropriate decorator. Stores hope this relationship will spawn others, not only for their benefit but because you're satisfied with the results. ■ —KATIE KELLY

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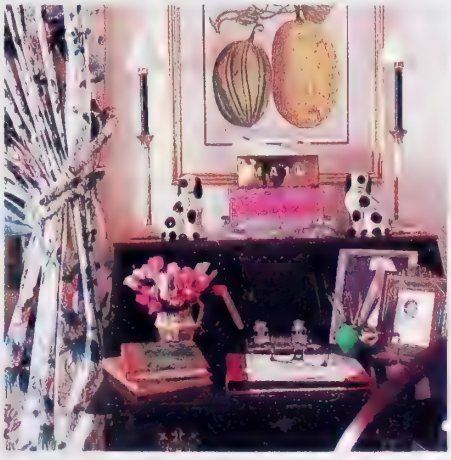


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DESIGNER ROOMS, RETAIL SOURCES

WHERE TO START decorating a room? Here. Beginning with this issue, we're expanding our coverage to include the best choices in stores around the country, with help on where to find them. The following rooms by seven designers are accompanied by vital statistics: furnishings and fabrics plus their retail prices and sources. With top professionals—whose advice is usually reserved for private clients—we've done the legwork to save you months of frustration. And to fire your imagination, each room has pointers to note *before* you shop. ►

Designer Rooms, Retail Sources

A room with three glass walls *(right)* needs a large piece of furniture to anchor it," says Geoffrey Bradfield of Jay Spectre Inc. whose first choice was the sectional sofa. The pickled-oak curves of the open armchair and chaise create the right counterpoint to the sofa's cloudlike shape, just as their deep-blue leather upholstery *(bottom)* creates an exciting textural contrast to the sofa fabric. "The frosted top of the glass and steel coffee table brings in another medium," says Mr. Bradfield, "as do the cane backs of the dining chairs."

These rich and varied textures do more than contrast with each other. They give the room its powerful feeling of luxury. "Anyone sitting here is bound to feel pampered," says Mr. Bradfield, who chose the nautical color scheme because the house is on the water. He points out, however, that if you just imagine the sofa with darker upholstery the room could easily be in a city apartment. This versatility is inherent in the Jay Spectre Collection by Century Furniture Co. **Ideas to note:** Fish-tail palms stand in acrylic planters that look like weathered copper. Accents of cinnabar—in lacquered trays and boxes—are a favorite with Mr. Bradfield. Accessories from Bloomingdale's.►

FURNITURE: CENTURY

Corner sofa	*$4,325*
Sofa table	*996*
White oak and leather chair	*1,769*
White oak and leather daybed	*2,124*
Cocktail table	*1,294*
Lamp table	*1,428*
Dining table	*3,108*
Dining chairs (each)	*658*
Beige and white dhurrie, Kamdin Designs	*1,685*

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PHOTOGRAPHED IN A PRIVATE RESIDENCE IN NEWPORT, RI, AND AT THE BELFAST RENOVATION AND DESIGNED BY JENA HALL



"When the first piece you choose is large—like this sofa—the next ones should be light and sculptural"

—Geoffrey Bradfield



"Before you shop at a furniture store, make a floor plan so you know what you're looking for. Pick out upholstered pieces first, then wood pieces for balance."

—Mario Buatta

The "plan" results in a room that appears to have been lived in for years. With classic designs from Ethan Allen Inc., Mario Buatta created two seating groups, balancing large upholstered pieces with lighter armchairs and an ottoman that can be moved at whim. One of his own floral chintzes by Fabriyaz (fortuitously available at Ethan Allen) became voluminous curtains and upholstery. **Ideas to note:** Curtains are edged with blue hammered satin for definition. Natural rice matting and matchstick blinds relax the English country grandeur.►

FURNITURE, FABRIC: ETHAN ALLEN

Sofa (89 inches)	*$1,879.50*	*Game table*	*$829.75*
Lounge chairs (each)	*837.50*	*Cocktail table*	*549.75*
Club chair	*709.50*	*Armchairs (each)*	*399.75*
Ottoman	*329.50*	*Floral chintz (per yd.)*	*32.00*
Blockfront chest	*999.75*	*Floorcovering (6-by-9-ft.)*	*51.00*
Lowboy	*949.75*	*Matchstick blinds (each)*	*71.00*

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EDGAR DE EVIA

DESIGNER ROOMS, RETAIL SOURCES

"If you want a room to look as if it sort of *happened* over several generations," says designer Ann Dupuy, "choose pieces of furniture with distinctive personalities." To avoid a "set" look she and her partner, Ann Holden, chose a récamier *(right)* when they decorated this room in New Orleans. "The récamier seats as many people as a sofa and is so unexpected." Although the furniture ranges in style from Louis XV to Regency, all the pieces have classical shapes. "Classical styles and a monochromatic color scheme can help avoid a lot of decorating mistakes," says Ms. Dupuy. She and her partner are famous for their white upholstery, which here makes a simple foil for the grandly gilded finish of the ram's-head armchair and the black lacquer of the récamier. **Ideas to note:** The shimmering ceiling of gold tea paper echoes the gilded furniture. Curtains that "puddle" on the floor are made of ballgown fabric.►

FURNITURE: KARGES

Regency récamier	*$3,920*
Louis XVI ram's-head chair	*2,958*
Louis XVI servers (either side of fireplace, each)	*3,920*
Chaise à Capucine (each)	*1,340*
Painted chest	*4,070*
Louis XV desk	*5,940*
Ottoman	*638*

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"The best advice for decorating on your own:
choose classical styles and monochromatic color schemes"
—Ann Holden & Ann Dupuy

"The first thing every one-room apartment needs is a bed that can also be used as a sofa" ►

—Stanley Hura





"A dozen shades of white—from the chalk of the walls to the cream of the pickled floor—make this room seem more spacious than it really is"

—Stanley Hura



LILO RAYMOND



FURNITURE: THE LANE CO.

(preceding pages)

Sleigh bed, Lane	*$1,200*
Oval tea table, Lane	*240*
Open armchair, Pearson	*608*
Writing table, Lane	*455*
Desk chair, Lane	*335*
Pine chest of drawers, Lane	*960*
Wicker chair, Lane/Venture	*720*
Large poster, J. Pocker & Son	*90*
Sheets, Wamsutta, of Celanese Fortrel® and cotton (queen, each)	*23*

(these pages)

Pine settee, Pearson	*$1,038*
Tufted chair, Pearson	*1,015*
Wicker chaise, Lane/Venture	*1,100*
Wicker end table, Lane/Venture	*385*
Footstool, Pearson	*389*
Armoires, Lane (each)	*2,185*
Floor lamps, Limited Editions (each)	*180*

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What keeps a one-room apartment looking serene and spacious even when it's furnished with everything a young couple needs for sleeping, eating and entertaining? Soft, delicate colors, according to designer Stanley Hura. "The room is generous—sixteen by twenty-four feet—but has a lot of furniture. To make it look open and larger, we relied on shades of white, very pale wood and tumbleweed finish on desk and tea table" *(above).* Even the accents are pale—the aqua stripe on the armchair and antique pillows from Charlotte Moss & Co. and Cherchez. "The furniture looks as if it grew out of the pickled floor," says Mr. Hura about the desk and tea table and the pale pine pieces—all reproductions of Museum of American Folk Art pieces from The Lane Co.'s new America West Collection. They were copied from 19th-century Texas-German furniture, whose makers were influenced by Biedermeier. The delicate Biedermeier legs keep the room light, as do the simple wood blinds from Kirsch. "Curtains on all nine windows would have been overpowering." **Ideas to note:** Accessories with triangular forms repeat the rooflike shapes of the pediments on the armoires. Another motif is stripes, from the pattern of the beadboard and clapboard walls and slatted wood blinds to the fabric on settee, armchair and chaise *(opposite).* ►



Designer Rooms, Retail Sources

Yes, you can have rooms steeped in tradition using c. 1987 furnishings. Designer Katherine Stephens shows the way, with furniture from Pennsylvania House and fabrics from Calico Corners. "Big, dark and expensive-looking" is how she describes the assortment of fine reproductions whose heritage is 18th-century English—at a fraction of the price of antiques. Fabric plays an equally important role: opulence in a fairly small (13-by-20-foot) room. **Ideas to note:** A dual-curtained entry lends mystery to the foyer. An underscaled sofa allows for more upholstered pieces of varying shapes. Pink ceiling casts an overall glow, and large, inexpensive prints cover walls extravagantly.►

FURNITURE: PENNSYLVANIA HOUSE
FABRIC: CALICO CORNERS

Mid-size Edinburgh sofa	*$1,535*
Lounge chairs (each)	*789*
Tub chair	*535*
Ottoman	*389*
Queen Anne desk armchair	*475*
Philadelphia highboy	*3,239*
Drop-leaf cocktail table	*519*
Gateleg end table	*459*
Blockfront desk	*1,899*
End tables (each)	*519*
Breakfront	*4,310*
Serpentine front chest	*765*
DuPont Teflon®-finished fabric (per yd.)	*13*

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WILLIAM E. SMITH


"I wanted this room
to look as if it were inherited from
both sets of grandparents"
—Katherine Stephens

Designer Rooms, Retail Sources

Start with a sofa that has a strong silhouette and you're on the way to a room with character," says designer Robert K. Lewis, who chose a splay-armed Laura Ashley sofa made by Bridgeford Furniture as a focal point. "A wood-paneled room means the background is neutral; you can play with lots of colors and shapes," says Mr. Lewis. A case in point is the chinoiserie desk, positioned so that chairs can be pulled up on either side. **Ideas to note:** Instead of expensive trims, curtains are finished with a gathered strip of the stripes. An upholstered bench, pulled up as a coffee table, can double as an extra seat.►

FURNITURE: HENREDON, LAURA ASHLEY

Sofa (79 inches), Laura Ashley	*$1,995.00*
Tufted chair, Laura Ashley	*795.00*
Bench, Laura Ashley	*395.00*
Blue leather chair, Henredon	*1,550.00*
Chinoiserie desk, Maitland-Smith Ltd.	*1,895.00*
Chinoiserie armchairs, Maitland-Smith Ltd. (each)	*1,000.00*
Drum table, Henredon	*1,650.00*
Drop-leaf table, Henredon	*1,250.00*
Rag rug, Thos. K. Woodard (per sq. ft.)	*11.00*
Curtain fabric, Laura Ashley (per yd.)	*14.50*

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"Buy furniture with character—and don't worry about everything matching exactly"

—Robert K. Lewis



EDGAR DE EVIA





"A bedroom sometimes needs a surprise—like a bold print on the walls"

—Paul Leonard

If you were smitten with a lush rose print like this one from Waverly Fabrics, would you be daring enough to use it on your curtains *and* your walls? "Why not?" asks designer Paul Leonard. "When a room shows your personality, that's when it comes alive." He explains that you can really make a bold statement with pattern—if you temper it with pale colors and natural wood and wicker furniture, all from Drexel Heritage's "Country Collectibles." **Ideas to note:** An inexpensive sisal rug is sparked with blue squares, painted with thinned latex. "I whitewashed the whole rug first to tone down its yellowish hue, then painted on coats of blue until I got the right shade." A cheerful green and white striped fabric, cut on the bias, "frames" the rose print on the wall and trims the curtains. An antique mirror from R. Brooke and botanical prints from Charlotte Moss & Co. add interest to the walls.■

FURNITURE: DREXEL HERITAGE
FABRIC: WAVERLY

Maple queen-size bed	*$1,130*
Wicker chaise (with two pillows)	*1,000*
Pine desk	*750*
Rush-seated chair	*500*
Print on chair cushion (per yd.)	*12*
Rose fabric on walls (per yd.)	*25*
Piqué blanket cover, Jane Wilner	*185*

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BILLY CUNNINGHAM





DESIGN FOCUS

BLACK, WHITE AND WOW!

Setting the pace of decorating now, a timeless combination as striking as day and night

Where would decorating be without a combination that refuses to be dated? While every period has its fling with color, black and white is that vital link in the cycles of design, from the 18th-century's toile prints (on the love seat, right) to sleek Italian style (as evidenced by the striped sofa below). How does this indomitable combination appear new again? Witness this living room *(right)*, which stars a love seat from the American Artech Collection for Hickory/Kay Lyn, $1,680, and wallpaper with a cherry print that looks as though it's borrowed from an old silhouette ($23.50 a roll, Laura Ashley). More examples of the softer, old-fashioned side of black and white include Staffordshire dogs ($175 a pair, R.G. Schnoor, Inc.), reproduction French platters (the scalloped oval on wall, $130, Mottahedeh & Co., Inc.), a Victorian teacup/saucer ($20.50, Gear Stores) and fringed rug, four by six feet, $2,600, Stark Carpet Corp.►

Above: **Two classics: enameled bowl, $40, Dot Zero; and Deco pitcher, $18, Hall China Co.** *Below:* **Curved sofa, $3,700, Atmosphere. Urns by artist Jonathan Nash Glynn, $950 and $3,100. "Traffic" wallpaper, about $45 a roll, A. Musticorn & Co. Linoleum area "rug," $500, Clodagh, Ross &Williams. Plant stand, $8.75, Ikea.**







The secret to decorating with black: Balance it with an abundance of white, a dash of bright color



The reward for narrowing your decorating palette to black and white is that you can mix a multitude of unexpected patterns, as illustrated by the assorted bed pillows below. Their fabrics range from China Seas' tiny checkerboard ($60 a yard) to Woodson's bold black-backed tulip print ($35.25 a yard). In addition to pattern, black and white also lets you combine a wide range of furniture styles. In the living room *(middle left),* for example, a contemporary striped love seat (Expressions, about $949 depending on area of country) is right at home with a black-armed Directoire chair ($399, Spiegel) and Daniel Mack's twig version of a Frank Lloyd Wright chair, $800. Other style influences include Jay Yang's "Cantata" cotton print on the screen, inspired by an antique Italian damask ($40 a yard, Bloomingdale's); ribbon-bordered rug, $925, Rosecore; fiberglass Elizabethan planter, $260, Eximious. Candlestick lamp, $220, Kostka of America. Antique prints, $985 each, Ursus Books Ltd. Throw, $279, ABC Linens Plus. Baskets, $25, $30, Howard Kaplan's French Country Store. ►







Top: **A swirl of hand-blown glasses, $40 to $58, Rogers-Tropea, Inc.** *Middle:* **Dalmatian pups ($125, Mabel's) romp in a black and white room.** *Bottom:* **Geometric chair, $90, and end table, $105; both, Ikea.** *Above:* **The making of a tempting bed: Kleinsleep headboard, $459.** *Opposite:* **Daniel Mack's twig ladder, $288, and chair, $800. Basket-motif floorcloth, $63, and checkered floorcloth (on wall), $63, are from Prairiewind Traditionals. Woven coverlet, $295, and pillow, $69, from Mystic Valley Traders. China, $55.50 to $67.50 per setting, Taitu. Wallpaper border, $9 a roll, Laura Ashley.**







Any mix is a match when you set your table with black and white

When it comes to tablesettings, black and white is a boon for collectors because it lets them mix a number of artists' works—and still set a handsome table. Our sampling of handmade wares *(above, from left)*: Nicholas Bernard's raku vase, $250, Latitudes. Beth Forer's porcelain "Gingko" bowl, $600, and Rina Peleg's lattice bowl, $43, Carlyn Gallery Inc. Daniel Levy's porcelain vase, $210, and plate, $150, rough-edged plates by Lenore Oaklander, $22 each, Rogers-Tropea, Inc. Zebra cup by Tom Hatton, $40, Carlyn Gallery Inc. Rectangular vase by Dorothy Hafner, $110, Meredith Gallery. Tall vase with a handlelike addition to help flowers fan out, $200, Contemporary Porcelain, Rogers-Tropea, Inc. White inlaid vase, $105, Kathy Erteman, Rogers-Tropea, Inc. Geometric teacup and saucer ($250 for four plus tray) and creamer set, $60, by Michael Lambert, Carlyn Gallery Inc. Platter with black rim, $115, by Sylvia Finkle, from Rogers-Tropea, Inc. Checkerboard vase by Liz Beckingham, $85, Clodagh, Ross & Williams. Square vase and platter (with the lemons), $55 and $250, by Dorothy Hafner, Meredith Gallery. Porcelain swirl bowls by Beth Forer, $110 and $285, Carlyn Gallery Inc. Pedestal bowl, $50, by Michael Lambert, Rogers-Tropea, Inc.■

Editor
DEBORAH BEAULIEU
Photographer
TOM McCAVERA

***Left:* "Map" bone-china cup and saucer, $29, is part of a striking series that includes columns and flowers; five-piece setting, $98, Hot House. *Opposite:* English needlework was the inspiration for pheasant-decorated bone china called "Black Aves" by Royal Crown Derby; $150 per five-piece setting. Enamel-handled stainless flatware with 24-karat-gold trim, $75 per five-piece setting, Sasaki Crystal. Tablecloth, $60, and napkin, $9, Le Jacquard Français, Inc.**

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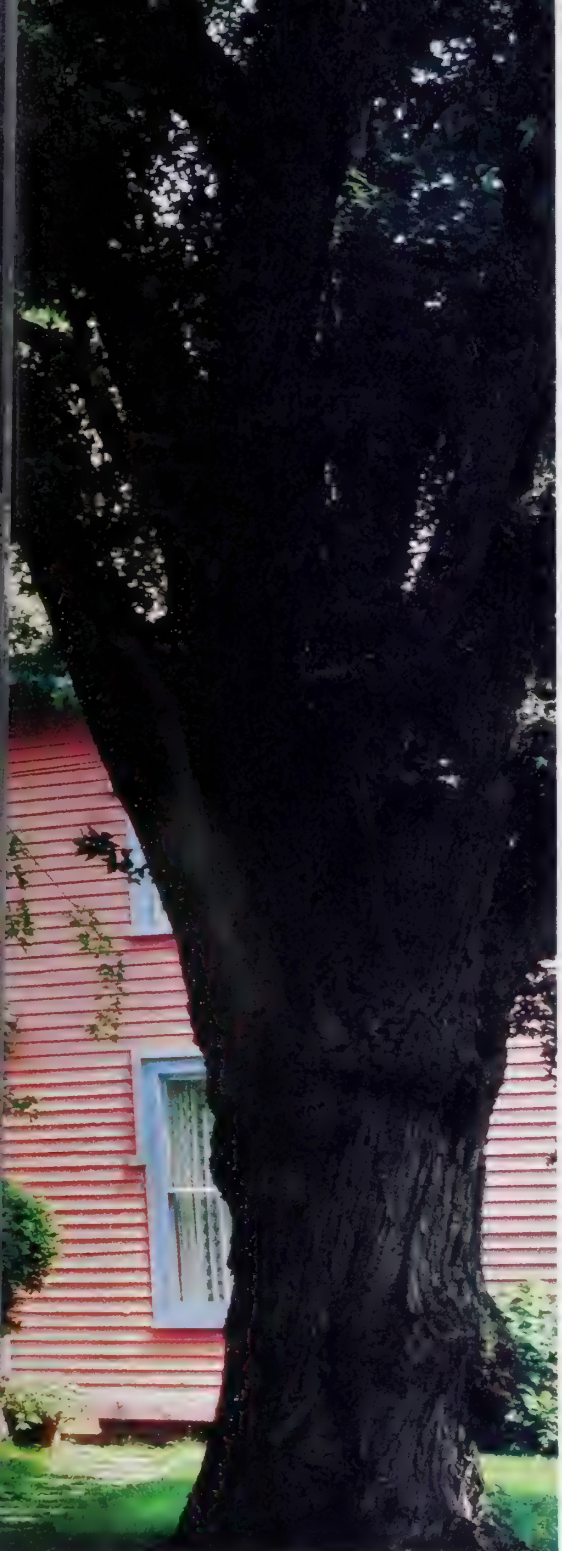


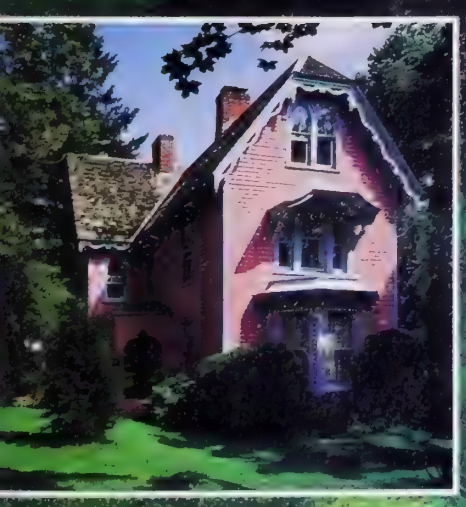












ROSE HALL IN BLOOM

A landmark house returns to a state of Victorian splendor under the guidance of a designer whose favorite subject is roses

I've loved this house for as long as I can remember," says designer Ron Grimaldi about the fine example of Carpenter Gothic he purchased two years ago. Built for the Tiffany family around 1870, the house is a landmark on eastern Long Island. "I only knew it from the outside, but as soon as I saw the inside I had to have it," he says. "The house was structurally sound, but decoratively it was crying out for help. I wanted to return it to its natural state of beauty."

With all due respect to its natural, or original, state, Mr. Grimaldi knew some things would have to change—the exterior color, for example. According to the local historical society, the house had always been barn red—window trim, gingerbread, brackets and all. "It was very dark and gloomy—almost spooky—and the fretwork didn't stand out at all. Because I wanted to make it look happier, yellow with white trim was my first thought. But something bothered me about a yellow house called Rose Hall," says Mr. Grimaldi, president of Rose Cumming, Ltd., and keeper of the name. "And besides, I didn't want to change the personality totally. I tried to keep the color as close to red as possible."

Mr. Grimaldi was just as scrupulous about the personality inside the house. He moved no walls, kept the room shapes just as they were and installed only two sets of doors. All "remodeling" came from fabric and color. Where rooms had been dark brown and purple, walls are now upholstered with Rose Cumming chintz and all the dark-stained pine woodwork is white.►

Above left: **Curtains in the long windows of the garden room *(see next pages)* were lined with a tiny clover-leaf pattern, which is "so much prettier for visitors driving in than the usual stark white lining," says Mr. Grimaldi.** ***From far left:*** **Wood and zinc gazebo from England has curtains of Zajac Fabrics for protection on windy days; entrance porch is graced with Gothic archway; side porch adjoining the dining room once had lattice all around. "It made the dining room too dark, so I took down two lattices." The wonderful contrast of gray-blue against rose-pink highlights all the fretwork, Gothic details and canopies over windows.** ***Following pages:*** **Mr. Grimaldi capitalized on this garden room, where half the ceiling is beadboard, by installing new doors opening to the slate terrace.**



"I call this the garden room because when the long windows are open we feel as if we're sitting outside" ►





The interior architecture appealed to me immediately," says Ron Grimaldi."Although the house itself is full of wit and whimsy, the scale and proportions are quite serious. And there's a lot of symmetry." Mr. Grimaldi took care to emphasize those beautiful proportions and high ceilings—as shown by the curtains in the front parlor. "I knew the minute I saw this room what kind of curtains it should have—luxuriously full at the sides with a deep valance in scale with the ceiling height." The nine-inch fringe was then proportioned to the size of the valances.

"I decorated the rooms to look as if they had been that way for some time—but well-tended, of course!" says the designer. A measure of how well he has succeeded is the way old fabrics fit in with the new chintzes. The Victorian buttoned chairs *(above)* still have their original velvet, and the lampshade on the pine demilune table under the mirror is 50 years old. "A friend of mine had a pair which had been made in Minneapolis in the thirties. He knew I loved the ruching and old silk, so when he and his wife wanted to get rid of them, they were given to me!" Rose Cumming fabric on walls, curtains, roundabout, chairs and sofa.►

Right: **It would be hard to find a better example of pattern mixing than this front parlor. The scale of the patterns and the colors are beautifully balanced, with a tiny muted print on the walls and large, vividly tinted roses for curtains and roundabout upholstery. The curved sofa in the bay has an open swagged design in only two colors. The symmetry of the house seems to call for pairs: antique buttoned chairs on either side of the fireplace *(above)* and Victorian gentlemen's chairs.**



"I knew early on that I wanted a Victorian roundabout in the center of the front parlor so I could build seating areas all around it. This room can seat twenty comfortably."

Unexpected details—raspberry silk swags lined with yellow chintz, an Axminster rug on a painted bedroom floor—infuse this house with new life and vigor





Right: Just to hear Ron Grimaldi talk about the mallard greens and rose-reds in the yellow chintz of the dining room is to understand how much he loves color and why he lavished it on his house. Raising the window sash and opening the wood panel below it creates a door to the porch. *Top:* The small cranberry glass and metal chandelier in the downstairs bathroom was recently electrified. Although not original to the house, all lighting fixtures are from the period. *Above:* The Axminster rug with cartouche and cabbage roses once belonged to Rose Cumming. Mr. Grimaldi, famous for his imaginative valances, created rosettes to hold the draped chintz.►





"Almost every room has a rose motif—partly because of the house's name, partly because I just like rose chintzes"

Walls throughout the house are upholstered in Rose Cumming flowered chintz—even the most informal bedrooms on the third floor. "The walls were not in bad shape or in need of covering," says Ron Grimaldi. "I just happen to like the soft feeling that upholstered walls give to a room. It's a kind of simple luxury." Edges where chintz joins moldings are covered with double welting of the fabric.

Inspired by Swedish country houses of the Gustavian period, Mr. Grimaldi decorated this third-floor bedroom to give that feeling. Although none of the furniture is Swedish, the chairs, small-patterned chintz, white floor and painted furniture all capture the Swedish character he was after. The rag rug was woven in Stockholm by the mother of a close friend. And the green cupboard with paneled doors is the crowning touch for a room without closets. "With all those eaves and peaks there was no place even for a bureau. By building out the wall a tiny bit I was able to fit in this Austrian cupboard with scalloped top and enameled panels. It makes the whole room look very European," says Mr. Grimaldi. Dressing table accessories, Richard Camp Antiques.■

Photographer WILLIAM P. STEELE



In a room with very little wall space and no closets, storage accommodations must be clever—like the antique cupboard built into a corner, a white-painted blanket box at the foot of the bed and the small trunk next to the buttoned chair. For the only windows in the house without curtains the border of chintz acts as a valance. The rag rug, woven as a runner, was folded to fit around the bed.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

ENTRANCE GARDENS

An entrance garden should exude warmth and personality—*yours*. It creates your home's first and lasting impression.





A good host always makes guests feel welcome. To do that takes careful planning and attention to your home's details—even beyond your front door. When you concentrate on your entrance garden, other parts of the landscape can be more casual, less focused. Arrange details to capture the eye, directing guests right to the door: through a gate, under an arch or along a pathway lined with flowers.

The secret lies with color, composition and the careful use of decorative elements: trellises with vines, overhead canopies, plants in containers, paving designs implying direction. All these elements, formal or informal, permanent or planted, combine to create an inviting outdoor ambience. ▶

The arched gateway that leads to this fanciful garden by Nat Norris, a retired sailor, is not only its focal point, it is the preferred entrance to the house. Extending the storybook feeling are popular early summer flowers: white foxglove spires seen through the arch, blue and white delphiniums, red poppies and assorted bearded iris.

JOE STADART



Plants in a dazzling arrangement of colors, textures and shapes lead you and your guests right to the door



Plantings soften architecture; color enhances it, even when the palette is subtle. At the Dublin residence of Professor and Mrs. Donald Weir *(opposite)* *Hydrangea petiolaris* presents flat floral umbels beside the garden bench. Pale green *Heuchera* borders the paving, and beyond the door a variegated Canary Islands ivy scales the garden wall. The subdued frame of plants allows the architectural elements—door, filigree fanlight and columnar moulding—to remain the entry's focal point. In another setting *(above)*, a perennials border brings color right to the door, and the ephemeral beauty of the flowers contrasts with the hard-edged permanence of white fluted urns. ►

TOMMY CANDLER

In any entrance garden your front door is always the focus.



Small island planting beds to walk around *(above)* beautifully complement the ritual of coming home. By the time you reach the door, you've forgotten the busy world you left behind. Terraced plantings *(below)* are arranged to beckon you up a steep flight of front stairs.



Stone steps and paving become a "rock garden" planting that sets off the terrace entrance *(above)*. 'Heavenly Blue' morning glories and red and white begonias make this a dazzling facade *(below)*, leading the eye horizontally to the front door. Use annuals to "try out" plant designs.

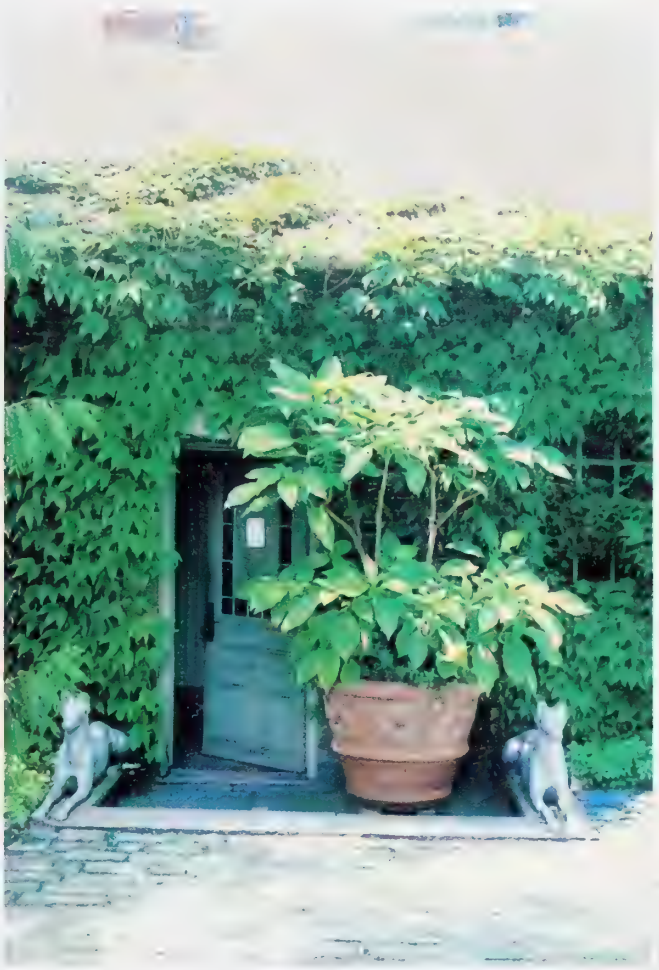




Stone, brick and paving elements complement the plantings.



MICHAEL DUNNE



KEN DRUSE

Here, color defines the entrances to a pair of homes. In a courtyard garden *(above)*, perennials in a brilliant palette draw visitors to the front door. With the visual interest of the Cadwallader doorway *(below)*, all you need to say "Welcome" is a cluster or two of summering houseplants.

In Allen C. Haskell's garden, datura in an overscaled pot makes a startling entrance that is offset by sculptured hounds *(above)*. Brick, stone and an old well as the centerpiece provide texture and tone for a modest entrance that stands beyond a towering Oriental-style covered gate *(below)*.■ — KEN DRUSE



KEN DRUSE





UPLIFTING ADDITION



A new tower provides a view of the Atlantic plus more living space in an 18th-century Nova Scotia house

Less proved to be more for this Nova Scotia house. A renovation that involved the subtraction of about 200 square feet resulted in more living space, more storage and a spectacular view of the coast.

When Canadian architect Brian MacKay-Lyons and his wife, Marilyn, found the 200-year-old Cape Cod cottage it had been added to over the years and had 13 rooms crammed within 1,372 square feet. The house was in wretched disrepair and presented problems common to small houses everywhere: tiny, claustrophobic rooms; inadequate storage; and windows too low to provide a view. However, Mr. MacKay-Lyons was able to envision the cottage transformed into a vacation retreat for his growing young family. In this he had the encouragement of his wife, who believed that the house would give him the chance to implement his architectural theories.

Inspired by the remains of nearby burned farmhouses—chimney masses rising from stone foundations—"the house became a study in how basic you can get," Mr. MacKay-Lyons says. He first reduced the house to its simplest form: the shell and the central chimney. He then restored the exterior with traditional detailing, such as the tiny Georgian windows, and created a tower that rises through the roof to capture the view. From the outside, the tower hints at the surprise within: In addition to a new fireplace, it contains a bathroom, eight sleeping areas and ample storage. With all the functional necessities concentrated in the tower, the surrounding area is light and open. The primary forms and bright colors come from the shacks and boats in neighboring fishing villages.

Mr. MacKay-Lyons finds that he learns a great deal about architecture from his native Nova Scotia: "The more you study one thing closely," he says, "the more you learn about general principles."►









Inspiration for this remodeling *(above)* came from nearby fishing villages *(opposite, top)* and colorful boats and beach tents *(left and center left).* In another house *(far left)* Brian MacKay-Lyons attached a tower addition to the side.

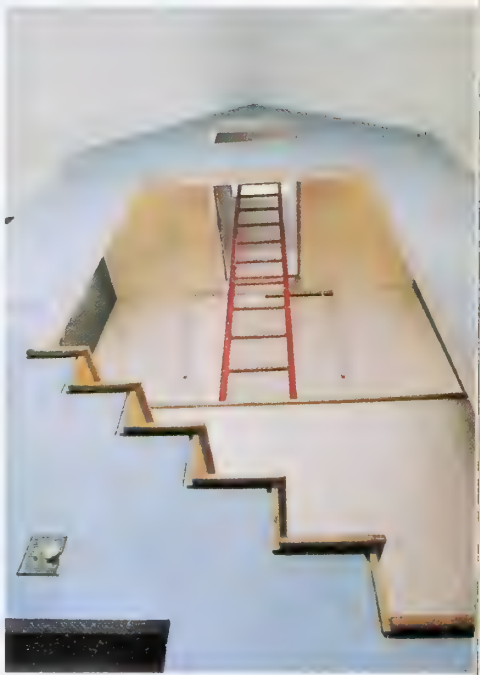




Bright accent colors, geometric windows and local folk art punctuate open space around the tower









The new chimney tower contains: a stone fireplace measuring 5 feet 6 inches by 8 feet *(opposite, left)*, a bathroom, a staircase *(right)*, 12 feet of closets, display niches, two bookcases, lighting and eight sleeping places *(top right)*. "I like the contrast of the tight, small places in the tower versus the openness of the rest of the house," Mr. MacKay-Lyons says. The area surrounding the tower is highlighted by standard bulbs set into metal channels painted a bright, sunshine yellow.■

—SUSAN ZEVON
Photographer TOM YEE

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By SARAH BELK

TEMPTATIONS



PHOTOGRAPHED BY JULIE FISHER

THE TASTIEST BLOSSOMS

Zingy nasturtiums, sweet honeysuckle and heady lavender are not just for fanciful garnishes. In *Cooking With Flowers* (Fawcett Columbine Books, $17.95) author Jenny Leggatt incorporates flavorful blossoms in everything from soups to tea cakes. A harvest of recipes includes such delights as this noodle, prawn and chrysanthemum petal dish.



ELIZABETH WATT

HOT PLATES

We're mad for these multi-hued oven-to-table pieces (yes, you can even use them in your microwave!) by designer John Stymeist. Shown here: 8-cup teapot, $25; soup bowl, $8; salad plate, $8; and dinner plate, $12. The collection from Lindt-Stymeist Designs is available at: Urban Objects, 1724 Sansom St., Philadelphia, PA 19103; Quintessence, 1358 Old Northern Blvd., Roslyn, NY 11576; and Abraham & Straus stores.



MARCUS TULLIS

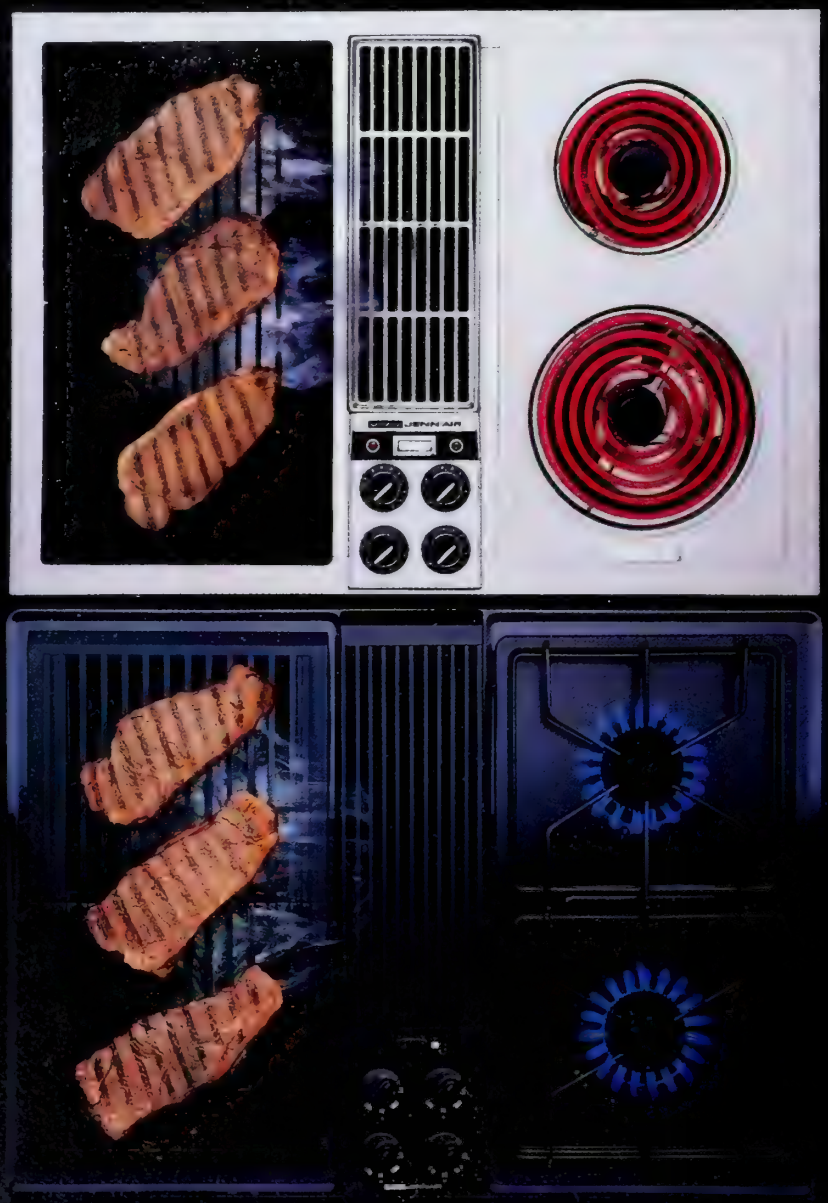
WIRING FLOWERS

This handmade wire table vase is a favorite of Twigs floral designer Paul Bott. Because of its basketlike shape, he fills it only with flowers that could have been picked from your own backyard: rambling roses, grape hyacinth, pansies, daffodils and ranunculus. We think it's the perfect house present, a summer solstice gift to welcome the salad days or to adorn a Father's Day tabletop. Vase by Karl Howard is $75 at Pierre Deux stores.■

ENCORE

And don't miss *Good Friends, Great Dinners* (Crown, $22.50) by Susan Costner, featured in HB, April '87. This is a book to savor, sip and sup your way through. Ms. Costner's "Salad Daze" menu celebrates summer with fried Camembert with lingonberry preserves and cold smoked chicken breast; "Spring into Lamb" includes her exhilarating Spring Tonic (a potable puree of cucumber, mint and plain yogurt, splashed with club soda) and Lamb Mongol. Ms. Costner has seasoned the book and its recipes with notable quotes, quips, gardening tips, mail-order sources, lore and down-to-earth advice.

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WEEKEND FARE



Summer is reason enough to celebrate, particularly when weekend guests arrive. Here, three easy menus from a talented young designer who loves to entertain in her country home. Make-ahead meals—such as grilled prawns in red-pepper sauce, braised fennel and new potato salad with smoked salmon and dill—usher in the pleasures of the season.





"I like country fare—it suits our relaxed style and is easy to prepare"

I love having company on weekends, but I don't want to be in the kitchen the entire time," says Leslie Allen, a home furnishings designer and owner of an antiques shop in Westport, Conn. Mrs. Allen hosts overnight guests every summer weekend with her husband, Lloyd, a fashion designer and video director. "Lloyd loves good food, but *I* do most of the cooking. Since I plan in advance, then prepare as much as possible before guests arrive Friday night or Saturday morning, meals are really quite manageable.

"Most of our guests live in cities and want to make the most of the fresh country air, so we eat outdoors as often as we can. Dinner tends to be the most drawn-out meal, since no one wants to spend much time at the table during the day. Swimming and sunning are much more seductive than food! (Be prepared for inclement weather, however, which will result in longer daytime meals.)"►

After prawns and new potato salad *(previous page)* offer praline cups filled with whipped cream or plain yogurt and berries *(above)*. For brunch, serve *(right, clockwise from top)*: mini muffins and scones, maple syrup, brown sugar-glazed bacon, French toast, blueberry pie, raspberry butter hearts.



"I prepare as much as possible on Friday so I'll have more time with guests"

By five or six o'clock, everyone is ready for a change of pace," says Leslie Allen. "Lloyd and I love serving frozen blender drinks—margaritas, daiquiris and coladas. They're festive and fun and create a lighthearted atmosphere. We like to experiment with unusual juices and fruit blends, such as white grape juice with blueberries, or cran-raspberry juice with fresh raspberries."

The Allens prefer Italian, Greek and Middle Eastern-inspired fare above all others. "I'm not a stickler for details when it comes to cooking, and these rather rustic cuisines require less painstaking preparation," says Mrs. Allen. Indeed, tomatoes can be cut into large wedges, and onions into thick slices. Neither eggplant nor potatoes need peeling. Cheese such as feta can be coarsely crumbled. Serve bread by the loaf and let guests cut their own slices. "This down-to-earth style respects the way food looks in its natural state. For example, I use whole lettuce leaves for salads—I don't tear them into bite-sized pieces. And I never remove stems from watercress or arugula; it's an unnecessary, time-consuming chore. Plus the stems are delicious, and I love the way they look on a platter or in a big, wooden salad bowl.

"I find that in summer most people crave flavors that are tangy, sweet and fruity, or salty. This gutsy Mediterranean fare incorporates hearty flavors, with copious amounts of garlic, olive oil, herbs from the garden and lots of local fruits and vegetables. It satisfies heat- and humidity-flagged taste buds and answers the appetite's yearning for *real* food." ■

—SARAH BELK

Photographer JERRY SIMPSON









Serve chopped, marinated tomatoes on grilled toast (not pictured) as a starter to the Mediterranean meal, above. *Left to right:* rustic salad, grilled sliced bell peppers, eggplant "sandwiches" (tomatoes, mozzarella and basil between eggplant slices, wrapped in foil, then grilled), grilled leg of lamb. For dessert, frozen chocolate mousse (it's like frozen truffles!) and fresh fruit *(right).*

RECIPES BEGIN ON PAGE 113

WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER

California Wines for Outdoor Entertaining



Dining alfresco is one of our great pleasures, especially in the California wine country where outdoor entertaining seems to have just the right blend of casualness and sophistication. We have many happy memories of picnics under live oaks and in mountain vineyards, of luncheons on a porch by a pool, in a gazebo surrounded by gardens, of dinners on decks, terraces, patios—all accompanied by California wine.

In fact, we've found that the casual buffet-style foods appropriate to these open-air settings, whether in California or elsewhere, call for emphatic, fruity wines that will marry well with a variety of foods, from shish kebab on the grill to lobster-salad sandwiches. Here are a dozen delicious, unfussy California reds and whites that we recommend for just about any outdoor menu.

With grilled steaks, try 1984 Fetzer Zinfandel Special Reserve ($9). The white for Southwest or Cajun chicken and fish dishes: 1985 Gundlach-Bundschu Gewürztraminer (about $9). For salmon or lobster, we'd pick a 1985 Chardonnay, such as Callaway "Calla-Lees," Inglenook Napa or Wente (each about $10). For a clambake, go with a 1985 Sauvignon Blanc from Sam J. Sebastiani or Dry Creek (about $9). With barbecued ribs, try a light red, a Pinot Noir such as 1984 Mark West (about $10), 1983 Gundlach-Bundschu (about $11), or 1982 Almaden (about $5) served cool. Fried chicken? Try 1986 DeLoach White Zinfandel (about $6) or 1985 Christian Brothers Chenin Blanc (about $7).

ELIZABETH HATHON

HOW TO OPEN SPARKLING WINE

Opening a bottle of sparkling wine with a loud pop, festive as it sounds, often results in a rocketing cork and a wasteful gush. Because the contents of any sparkling wine are under significant pressure, it's much safer to ease the cork out gently and avoid injuring yourself or guests. The secret is never to take your hand off the cork. Here's how:

Without shaking the bottle, stand it up on a solid surface and remove the top half of the neck foil. Keeping your left hand over the cork, loosen the wire cage with the right hand. Don't remove it—simply grip the cork and cage firmly with the left hand, and, holding the bottle at a 45° angle, twist the bottle off the cork (not the cork out of the bottle) with the right hand. Hold the open bottle at the same angle for a few seconds to allow the pressure to equalize, then pour.

BARGAIN BUBBLY

We're fans of Champagne, but there are occasions when the famous names from France are unnecessarily subtle and expensive. Fortunately, when we feel like pouring a little bubbly for a lawn-party crowd, some very palatable alternatives are available. This season we've come across six sparkling wines for $10 or less that will launch any summer get-together in style. The 1982 Juvé y Camps Reserva de la Familia Brut (about $10) and 1981 Segura Viudas Brut (about $8) from Spain are crisp and dry, as is the Gancia Pinot de Pinot Brut (about $10) from Italy. From France, the Comte de Bailly Brut Crémant de Bourgogne (about $8) is slightly pink, dry and distinguished, and the 1983 J. M. Monmousseau Brut Sparkling Vouvray (about $7) is fruity-tart and delicious. The Almaden Blanc de Blancs Extra Dry is not as dry as the others, but offers plenty of attractive flavor for $5.■



Antipasto Pasta Salad

1 package (12 oz.) spiral or rotelle macaroni
1¼ cups pitted ripe olives, sliced
1 cup chopped red, yellow or green pepper
¼ pound hard salami, cut into thin strips
1 small red onion, cut into rings
¼ to ⅓ cup grated parmesan cheese
¼ cup finely chopped parsley
¾ cup Wish-Bone® Italian Dressing

Cook macaroni according to package directions; drain and rinse with cold water until completely cool. In a large bowl, combine remaining ingredients. Add macaroni and toss well. Serve at room temperature or chilled. Makes about 6 servings.

Chicken Italiano

½ cup Wish-Bone® Italian Dressing
2½ to 3 pounds chicken pieces

In large shallow baking dish, pour Italian dressing over chicken. Cover and marinate in refrigerator, turning occasionally, 4 hours or overnight. Remove chicken, reserving marinade. Grill or broil, turning and basting frequently with reserved marinade, until done. Makes about 6 servings.

*Variation: Use 2½ to 3 pounds London broil or chuck steak.

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MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

Chilled soup is a refreshing start to a summer meal, and your microwave oven can speed up the process while keeping the kitchen cool. Vichyssoise can be the prelude to grilled chicken or steaks. Try cucumber soup to introduce grilled or broiled salmon. Tangy-sweet pear soup is a variation on Scandinavian fruit soups served for dessert.

VICHYSSOISE

2 tablespoons unsalted butter
3 cups peeled, diced boiling potatoes
2 cups thinly sliced leeks
3 cups chicken stock (preferably homemade)
2 tablespoons chopped fresh parsley
Salt, freshly ground white pepper to taste
1 cup heavy cream
1/4 cup snipped fresh chives, to garnish

☐ Place butter in 2-1/2 to 3-quart microproof casserole and microcook on high 1 minute 30 seconds or until melted. Add potatoes and leeks and stir well. Cover and microcook on high 12 to 14 minutes or until potatoes are just tender, stirring after 6 minutes.

☐ Spoon potato-leek mixture into container of food processor or blender, add 1 cup stock and process until smooth. Return mixture to casserole. Add remaining 2 cups stock, parsley, salt and pepper. Stir well, cover and microcook on high 6 minutes. Stir in cream and set aside to cool.

☐ Refrigerate several hours or until thoroughly chilled. Ladle into small bowls, garnish with chives and serve cold. Serves 4 to 6.

ICED CUCUMBER SOUP

3 medium cucumbers
1 bunch scallions, thinly sliced
2 cups chicken stock (preferably homemade)
Juice of 1 lemon
Salt, freshly ground white pepper to taste
2 tablespoons chopped fresh dill
2 cups plain yogurt
Thinly sliced cucumber and sprigs of fresh dill, to garnish

☐ Trim ends of cucumbers and peel. Cut in half lengthwise, scoop out seeds with grapefruit spoon and dice. Place cucumbers and scallions in 2-1/2 quart microproof casserole and stir. Cover and microcook on high 6 minutes, stirring after 3 minutes.

☐ Measure 1/2 cup cucumber mixture and set aside. Spoon remaining cucumber mixture into container of food processor or blender, add 1 cup stock and process until smooth. Return mixture to casserole.

☐ Add remaining 1 cup stock, reserved cucumber mixture, lemon juice, salt and pepper. Stir well, cover and microcook on high 6 minutes. Set aside to cool, stir in dill and refrigerate several hours or until thoroughly chilled.

☐ To serve, stir yogurt into chilled soup until blended. (Be sure to add yogurt to chilled soup. If yogurt is added to hot soup it will curdle.) Spoon into small bowls and, if desired, place over bowls of cracked ice. Float thin slices of cucumber and sprigs of fresh dill on top of soup. Serves 4 to 6.

ASIAN PEAR DESSERT SOUP

2 cups plus 3 tablespoons apple juice
2 cups orange or pineapple juice
1 tablespoon freshly squeezed lemon juice
1 tablespoon cider vinegar
1/4 cup firmly packed light brown sugar
1 tablespoon freshly grated ginger
1/4 teaspoon cinnamon
1/8 teaspoon ground cloves
4 Asian pears or Bosc pears, peeled, cored and very thinly sliced (with Bosc pears, reduce cooking time by one-third to one-half)
2 tablespoons cornstarch
Heavy cream, lightly whipped
Sprigs of fresh mint, to garnish
Butter cookies, to serve

☐ Place 2 cups apple juice, orange juice, lemon juice, vinegar, brown sugar, ginger, cinnamon and cloves in 3-quart microproof casserole and stir well. Add pear slices and stir.

☐ Cover and microcook on high 12 minutes, stirring after 6 minutes. Decrease power to medium-high (70 to 75 percent power) and microcook 5 to 7 minutes or until fruit is crisp-tender.

☐ Remove fruit with slotted spoon and set 1/4 cup fruit slices aside for garnish. Spoon remaining fruit into container of food processor or blender, add 1 cup cooking liquid and process until smooth. Return mixture to casserole.

☐ Blend cornstarch with remaining apple juice until smooth. Add to casserole and stir until blended. Cover and microcook on high 3 to 4 minutes until slightly thickened, stirring after 2 minutes. Chill thoroughly.

☐ Ladle into small bowls. Add a few slices of reserved fruit, and top each serving with large dollop of whipped cream. Garnish with sprigs of fresh mint. Serves 4 to 6.■

Note: All recipes tested in a 625-watt oven. If wattage of your oven is lower, additional cooking will be necessary.



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FIG. 1: P
disc and m
ice becomes

MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

Chilled soup is a refreshing start to a summer meal, and your microwave oven can speed up the process while keeping the kitchen cool. Vichyssoise can be the prelude to grilled chicken or steaks. Try cucumber soup to introduce grilled or broiled salmon. Tangy-sweet pear soup is a variation on Scandinavian fruit soups served for dessert.

VICHYSSOISE

2 tablespoons unsalted butter
3 cups peeled, diced boiling potatoes
2 cups thinly sliced leeks
3 cups chicken stock (preferably homemade)
2 tablespoons chopped fresh parsley
Salt, freshly ground white pepper to taste
1 cup heavy cream
1/4 cup snipped fresh chives, to garnish

☐ Place butter in 2-1/2 to 3-quart microproof casserole and microcook on high 1 minute 30 seconds or until melted. Add potatoes and leeks and stir well. Cover and microcook on high 12 to 14 minutes or until potatoes are just tender, stirring after 6 minutes.

☐ Spoon potato-leek mixture into container of food processor or blender, add 1 cup stock and process until smooth. Return mixture to casserole. Add remaining 2 cups stock, parsley, salt and pepper. Stir well, cover and microcook on high 6 minutes. Stir in cream and set aside to cool.

☐ Refrigerate several hours or until thoroughly chilled. Ladle into small bowls, garnish with chives and serve cold. Serves 4 to 6.

ICED CUCUMBER SOUP

3 medium cucumbers
1 bunch scallions, thinly sliced
2 cups chicken stock (preferably homemade)
Juice of 1 lemon
Salt, freshly ground white pepper to taste
2 tablespoons chopped fresh dill
2 cups plain yogurt
Thinly sliced cucumber and sprigs of fresh dill, to garnish

☐ Trim ends of cucumbers and peel. Cut in half lengthwise, scoop out seeds with grapefruit spoon and dice. Place cucumbers and scallions in 2-1/2 quart microproof casserole and stir. Cover and microcook on high 6 minutes, stirring after 3 minutes.

☐ Measure 1/2 cup cucumber mixture and set aside. Spoon remaining cucumber mixture into container of food processor or blender, add 1 cup stock and process until smooth. Return mixture to casserole.

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☐ To serve, stir yogurt into chilled soup until blended. (Be sure to add yogurt to chilled soup. If yogurt is added to hot soup it will curdle.) Spoon into small bowls and, if desired, place over bowls of cracked ice. Float thin slices of cucumber and sprigs of fresh dill on top of soup. Serves 4 to 6.

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Butter cookies, to serve

☐ Place 2 cups apple juice, orange juice, lemon juice, vinegar, brown sugar, ginger, cinnamon and cloves in 3-quart microproof casserole and stir well. Add pear slices and stir.

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☐ Remove fruit with slotted spoon and set 1/4 cup fruit slices aside for garnish. Spoon remaining fruit into container of food processor or blender, add 1 cup cooking liquid and process until smooth. Return mixture to casserole.

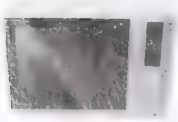
☐ Blend cornstarch with remaining apple juice until smooth. Add to casserole and stir until blended. Cover and microcook on high 3 to 4 minutes until slightly thickened, stirring after 2 minutes. Chill thoroughly.

☐ Ladle into small bowls. Add a few slices of reserved fruit, and top each serving with large dollop of whipped cream. Garnish with sprigs of fresh mint. Serves 4 to 6.■

Note: All recipes tested in a 625-watt oven. If wattage of your oven is lower, additional cooking will be necessary.



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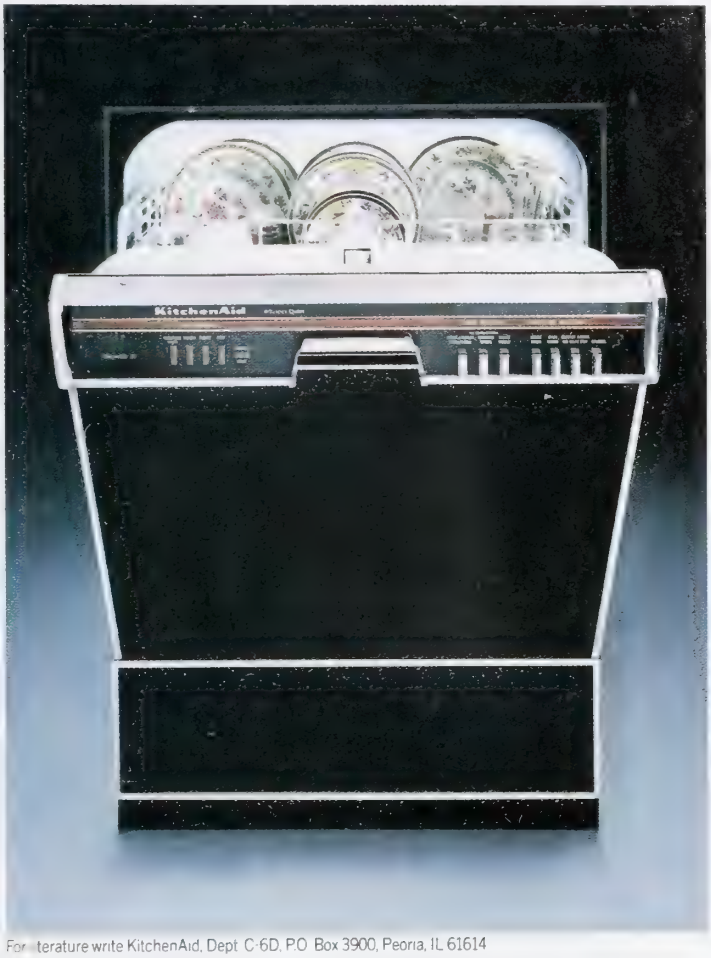
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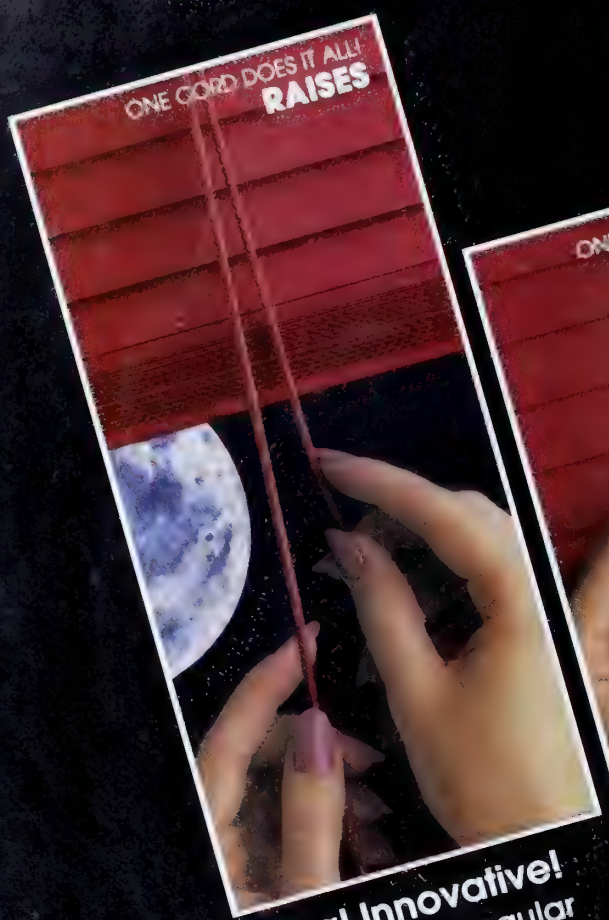
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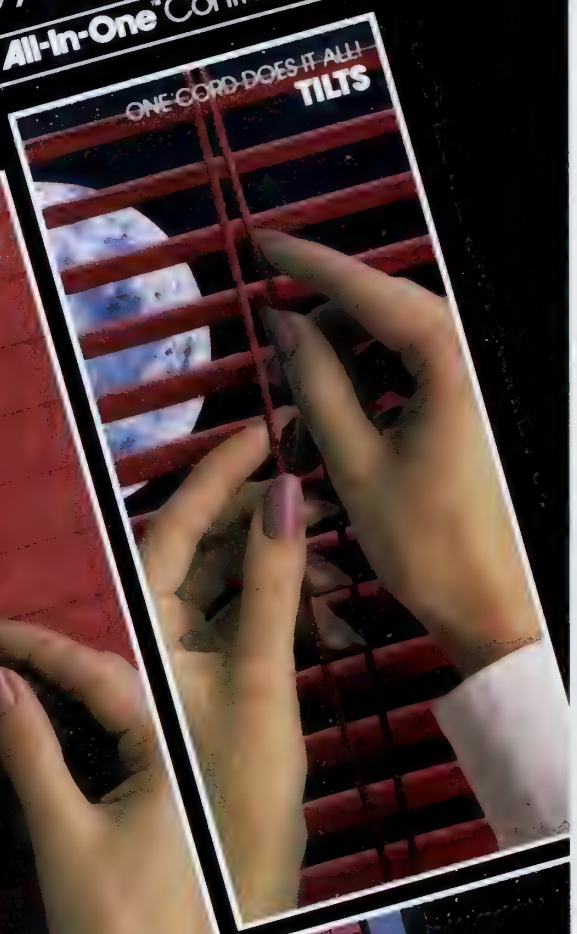
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GARDEN GUIDE

JUNE

Safe new ways to control pests—and not harm bees, birds, goldfish or the neighborhood children



By KEN DRUSE

I seem to be always trying to cope with some pest problem or another. I'm not an organic gardener; when it comes to insect control, safety is my first consideration. One reason is that no matter how careful I am, I always manage to get some spray on my clothes or skin. Then there's the dilemma of disposing of the unused portion when the label states, "Do not pour down drain or discard empty bottle!"

I'm looking for pest controls that will not harm beneficial predators, birds and bees, goldfish in my pond or the neighborhood children. I can't see using a concoction laced with arsenic or one that has the shelf life of plutonium. I'm going to resign myself to share the bounty of my garden with the less-desirable critters that occupy it. But I'll keep them under control with some of the safer methods available.

Over the years I've written about my successes with natural predators: ladybugs, praying mantises and trichogramma wasps (purchased through mail-order suppliers). Ladybugs come by the cupful. No matter how many you spread through the garden, only those that can be supported by the food supply will stay. The rest fly away. So it's a good idea to buy them with friends. Five years after an initial introduction, I still have ladybugs; I also still have some of the aphids they eat. It's a healthy balance.

A few years ago, Safer Insecticidal Soap was introduced. I received some letters complaining that the product didn't work. Well it does work, though not as well as such old-time killers as DDT. I've also found that insecticidal soap must be reapplied. After two or three applications, it does a respectable job reducing infestations. Most important, this product will not harm beneficial insects or people. As with anything, it's important for you to read and follow directions faithfully.

Today, Safer has a moss eradicator, and soon a new fungicide/miticide will be introduced—just what I've been waiting for to protect the boxwood.

Bag-a-Bug beetle or gypsy moth traps are very effective. They use floral fragrance and pheromone lures. Placed downwind from the garden, they attract Japanese beetles or gypsy moths before the trees or roses do. The first year I used Bag-a-Bug for beetles, the population was substantially reduced. But by the third year, it was almost eradicated.

The only insects that bring out *my* killer instinct are the tomato hornworms and mosquitoes. I have great success against hornworms and all other caterpillars with Dipel, a commercial brand of *B.t. (Baccillus thuringiensis)* used as a spray. It kills only the larval crawler; even butterflies are free from harm.

Another company, Reuter Laboratories Inc., produces a line of environmentally sound insect controls under the lable Attack. This year Attack offers B.t.i., a treatment for mosquito populations that can be used in areas of stagnant water, ponds and ditches. Fish and wildlife are unharmed. The same manufacturer also makes a variety of preparations to control aphids, caterpillars, cockroaches, flies, grasshoppers, mites, silverfish and gypsy moths. For specific advice you can call their insect hotline: (800) 368-2244.

I feel a little guilty when I use any of these products, although they are said to be safe in the event of accidental human consumption. But pest-control product makers have realized that modern American gardeners have a live-and-let-live attitude about pest control. And I take comfort in knowing that these products are often *not* completely effective. A few bugs escape—which means their natural predators will have food supply too. ■

LINDA SHERBACH

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TRAVEL:
SANTA FE
INDIAN MARKET

Continued from page 46

Santa Fe wood carvings hidden among the international pieces. A plus: the most beautiful postcard views of the Girard art to take along for shopping reference.

This is but a smattering of the art treasures Santa Fe holds; as you peruse the tiny alleys and back streets you're bound to make your own discoveries. We've found that those tiny shops tend to have more unique collectibles than the large, tourist-oriented shops on the Plaza. Let your own now-practiced eye be your guide.

Which brings us to the next point: Do let that eye be a practiced one. Visit the museums in the area *before* you set forth to shop. Read up on whatever it is you're collecting. After all, those inviolable SWAIA rules only protect you at Indian Market. Santa Fe merchants are, for the most part, uncommonly honest, candid and helpful. Still, it pays to know what you're buying; that means doing your homework, the better to recognize a real treasure when it turns up in some unlikely spot. And by the way, don't avoid unlikely spots. Superb antiques have been found in never-would-have-thought-it places. Let your shrewd collector's instinct be your guide. And happy collecting!■

TRAVEL ADVISORY

The Santa Fe climate is that of mountainous desert, much like parts of California. In summer it's blistering in the sun, pleasant in the shade, downright chilly at night. And because the sun, bearing down through the cloudless, thin air of 7,000 feet, is uncommonly strong, it's wise to pack plenty of sun block (preferably SPF10-15) to apply *before* you leave your hotel. Beware of bare arms dangling from open car windows, and remember that big-brimmed hats aren't big Western fashion for any reason other than that they protect!

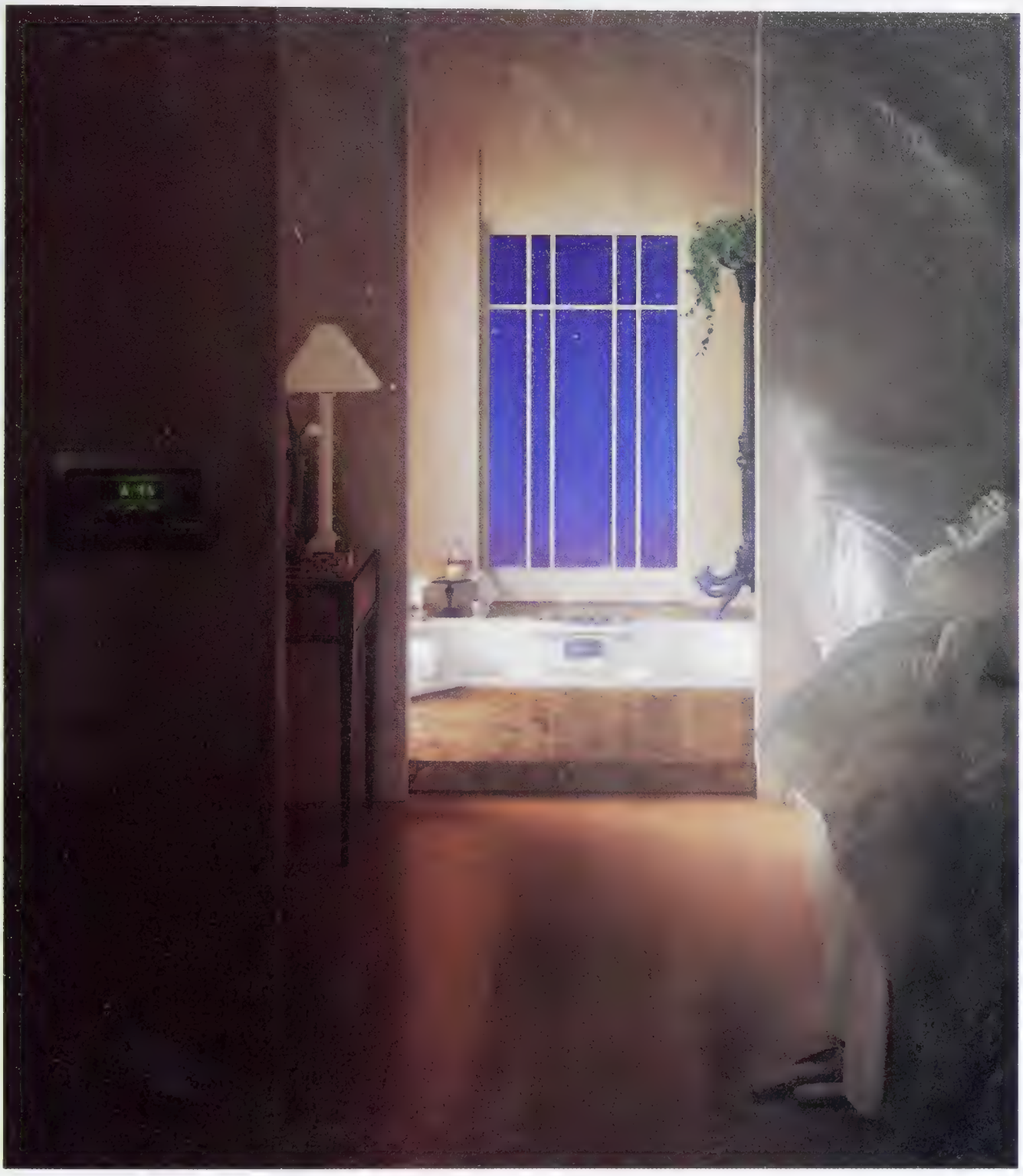
Santa Fe is so casual that blue jeans can substitute for black-tie gear most of the time. But if you're visiting in the summer or for Indian Market, don't fail to pack a few frilly blouses and at least one long, flounced skirt (yes, you can buy these in Santa Fe but at whopping prices) plus espadrilles, flat sandals and all the turquoise/silver you can pile on. You have none? Well, you're in the right place to buy it. Pack a cotton cardigan or shawl for evening hours.

Rooms are scarce during Indian Market, but if you book far in advance or are visiting at another time of year, you'll find many options in Santa Fe and its neighboring communities. The most beautiful and luxurious old and new hotels are around the Plaza, and there's a typical "motel row" in town, but for a more rustic stay try one of the bed and breakfast establishments and guest ranches outside the city. To find out what's available from Albuquerque to Taos, call Santa Fe Central Reservations at (800) 982-7669; (505) 983-8200 if you're already in town. Phone between 8:30 A.M. and 7 P.M. Monday to Friday, 9 A.M. and 5 P.M. Saturday.

Required reading for an educated sense of the city: *The Insider's Guide to Santa Fe* by Bill Jamison, coming in July from The Harvard Common Press ($9). More than a tour book, it emphasizes Santa Fe's history and art.

Mary Ann Crenshaw, a free-lance journalist, is a collector of Native-American folk art.





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8. *Dining chairs (each)*	*658*
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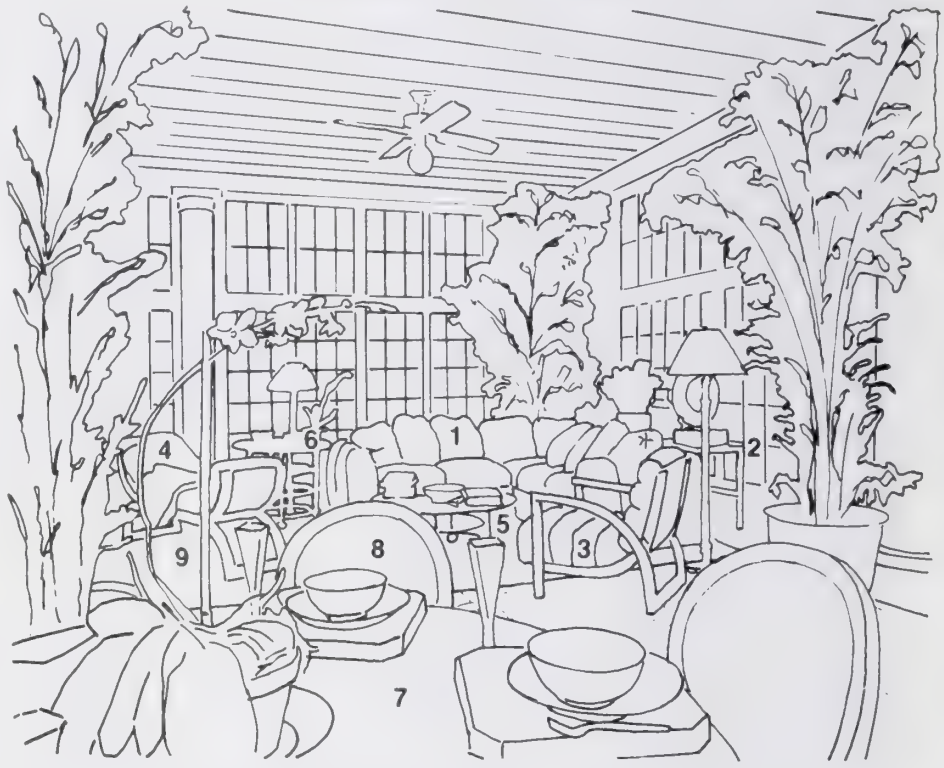
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Geoffrey Bradfield, designer, pages 54 and 55

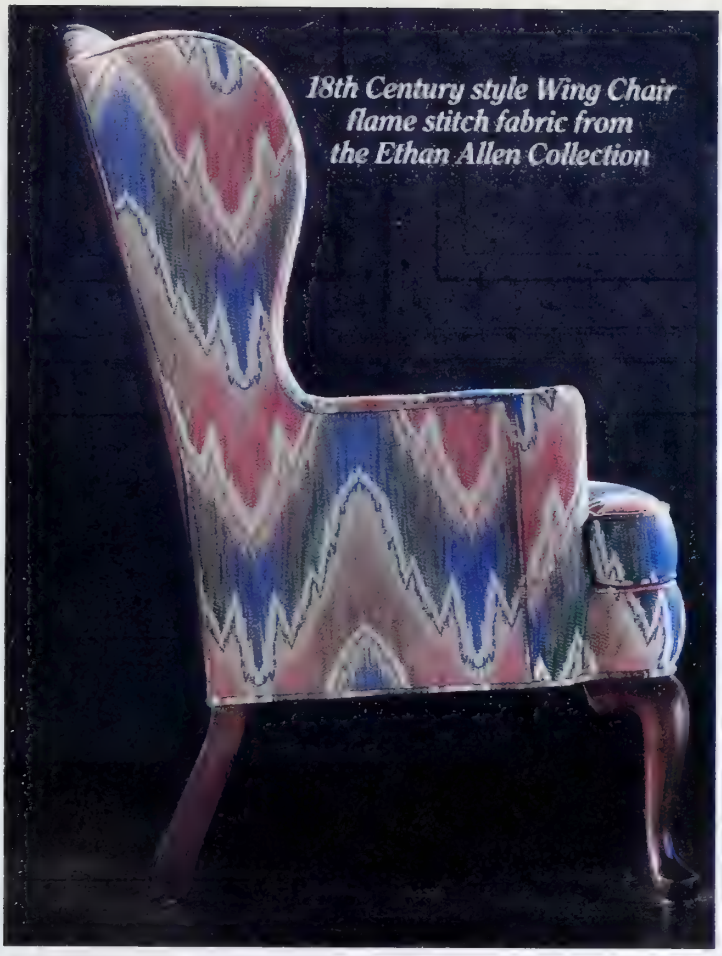


Mario Buatta, designer, pages 56 and 57



(Continued on page 124)

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Holden & Dupuy, designers, pages 58 and 59

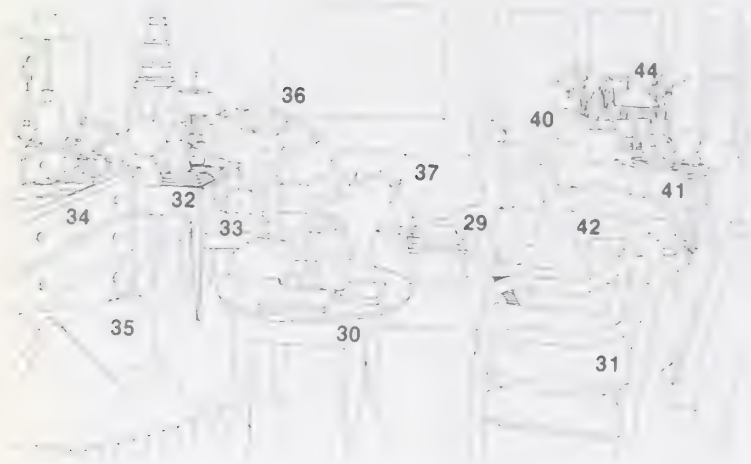




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(above and right)

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Stanley Hura, designer, pages 60 to 63





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37. *Sheets, Wamsutta, of Celanese Fortrel® and cotton (queen, each)* 23
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(Continued on page 126)

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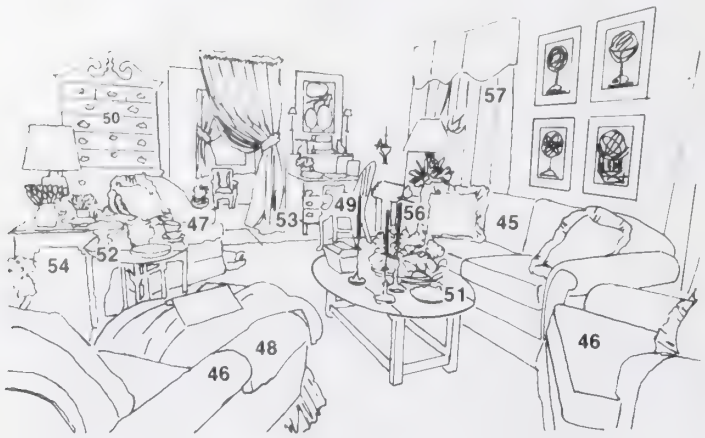
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Continued from page 124

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Katherine Stephens, designer, pages 64 and 65





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FABRIC: CALICO CORNERS
(above and above right)

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50. *Philadelphia highboy*	*3,239*
51. *Drop-leaf cocktail table*	*519*
52. *Gateleg end table*	*459*
53. *Blockfront desk*	*1,899*
54. *End tables (each)*	*519*
55. *Breakfront*	*4,310*
56. *Serpentine front chest*	*765*
57. *DuPont Teflon®-finished fabric (per yd.)*	*13*

Robert K. Lewis, designer, pages 66 and 67



FURNITURE: HENREDON, LAURA ASHLEY (right)

58. *Sofa (79 inches), Laura Ashley*	*$1,995.00*
59. *Tufted chair, Laura Ashley*	*795.00*
60. *Bench, Laura Ashley*	*395.00*
61. *Blue leather chair, Henredon*	*1,550.00*
62. *Chinoiserie desk, Maitland-Smith Ltd.*	*1,895.00*
63. *Chinoiserie armchairs, Maitland-Smith Ltd. (each)*	*1,000.00*
64. *Drum table, Henredon*	*1,650.00*
65. *Drop-leaf table, Henredon*	*1,250.00*
66. *Rag rug, Thos. K. Woodard (per sq. ft.)*	*11.00*
67. *Curtain fabric, Laura Ashley (per yd.)*	*14.50*



(Continued on page 128)

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION



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As the foremost purveyor of fine English designs, Laura Ashley offers the most complete range of decorating products for your home. Select from a wide variety of wallcoverings, borders, natural fabrics and other decorative accessories that coordinate to create the classic English look. Available exclusively through Laura Ashley shops and Laura Ashley by Post. For information please call 1-800-223-6917. In Canada 1-800-361-4473.

LAURA ASHLEY

PRODUCT INFORMATION

(R)—Retail

(T)—Trade only. Fabrics and furniture coded (T) can be ordered through decorators, architects or the decorating department of your local home furnishings or major department store.

(MO)—Mail order

(M)—Manufacturer or distributor. For retail sources of merchandise coded (M), contact manufacturer.

All prices are approximate.

CORRECTION

The hickory hoop chairs shown on pages 74, 75 and 77 of our March '87 issue were incorrectly credited. The chairs were made by Old Hickory Furniture Co., 403 S. Noble St., Shelbyville, IN 46176; (800) 232-BARK; in Indiana (317) 398-3151. We apologize for the error.

ON DECORATING AND DESIGN

●*Page 17:* Howard Kaplan Antiques (R), 827 Broadway, New York 10003; Howard Kaplan's French Country Store (R), 35 E. 10th St., New York 10003; Howard Kaplan's French Country Store (MO), 1 Howard Kaplan Plaza, Ridgely, MD 21685; (800) 621-8272, ext. 660; catalog, $4.

HB MARKETPLACE

●*Pages 20 and 21:* **(1) Peeled willow shopping cart,** made in Spain, $100; **(2) myrtle wood picnic hamper,** made in Oregon, $135; **(3) moss basket,** made in Wisconsin by McFarland House, $25—Wolfman-Gold & Good Co. (R), 484 Broome St., New York 10013; Material Possessions (R), 952 Green Bay Rd., Winnetka, IL 60093; Penny Smith (R), 4210 Rio Grande Blvd., Albuquerque, NM 87107; Shaxted (R), 310 North Camden, Beverly Hills, CA 90210; Coco Co. (M), 340 West Huron, Chicago, IL 60610. **(4) Vine basket with vegetables,** $27.50—Tramway Park & Taylor Flowers, Inc. (R), 1131 Second Ave., New York 10022. **(5) Oval birch bark basket #G-149,** 11 by 4½ by 4 inches, $16; catalog—American Spoon Foods (R,MO), 411 East Lake St., Petoskey, MI 49770; (800) 222-5886; (800) 327-7984 (Michigan only). **(6) Garden Diagonals,** handwoven by artist Kari Lønning, signed and dated, gray, natural and green, permanent fabric dyes may be washed, $375—Kari Lønning, 36 Mulberry St., Ridgefield, CT 06877. **(7) Resourceful Ponderings basket with inner cedar bark woven around a wild grapevine frame,** by Holiday & Garshwiler, $85—Basket Gallery (R), 288 New York Ave., Huntington, NY 11743. **(8) Small coconut vine bowl,** $8.50, other sizes available—Be Seated, Inc. (R), 66 Greenwich Ave., New York 10011. **(9) Hexagonal openwork weave reproduction Shaker cheese basket #1615,** handwoven with flat reed and dyed with black walnut, 8-inch diameter, 4 inches high, $18.95 ppd., other sizes available; **(10) small gathering Appalachian split white oak basket #1002,** 11-inch diameter, 4½ inches high plus 5½-inch handle, $22.95 ppd., larger size available by mail; catalog—Country Manor (R,MO), Mail Order Dept., Route 211, Sperryville, VA 22740; (703) 987-8372; (703) 987-8761. **(11) White willow rectangular bread bin/picnic tote ME-5923/1,** 16 by 21 by 10 inches high, $50; write for nearest store—MCK & Co. Imports Inc. (M), 269 Peck St., New Haven, CT 06513. **(12) Adirondack pack basket #29G,** with canvas harness and solid wood handles, handmade with ash splints, $120; catalog—Adirondack Store & Gallery (R), 109 Saranac Ave., Lake Placid, NY 12946; (518) 523-2646. **(13) Oval wooden basket,** made in Italy, $21.95; **(14) American handmade herb basket** with dill, thyme, rosemary, $31—Earthly Pleasures (R,MO), 610 North Maple Ave., Hohokus, NJ 07423. **(15) English trug,** $34, also larger and smaller sizes, available by mail—Zona (R), 97 Greene St., New York 10012. **(16) Café brioche wicker basket #MB540G/R** with green plastic and red plastic stripe, 12½ by 9 by 5 inches high, 6½-inch handle, The Cafe Collection, $36.50; **(17) rectangular Scotch Broom Nest #IB604SB,** 13 by 9 by 4 inches high plus 5-inch wood handle, The Woodland Collection, $24; **(18) bamboo Vendors Crate #MB41,** 22 by 15 by 11 inches high plus 3-inch side, The Bamboo Collection, $33; **(19) light blue adobe fireside basket #MB2010LB,** $35—Mainly Baskets (M), 1535 Northeast Expressway, Atlanta, GA 30329. **(20) Elmer's Jar Market Basket #401601,** 11½-inch diameter, 19½ inches high plus 9-inch handle, 7-inch diameter mouth, natural, also in whitewash, blue, green, mauve, $40; **(21) bamboo stitched tapered planter #104903,** 11½-inch diameter, 9 inches high, 9-inch diameter bottom, whitewash, also in blue, green, mauve $23; **(22) rectangular overnight picnic basket #340302,** 14 by 8 by 8½ inches high plus 2-inch handle, brown sugar, also in whitewash, $27; **(23) Market Basket #460404E,** 10¼ by 8 by 4 inches high plus 5¼-inch handle, available in rose, light blue, $13; **(24) colored wicker oval tray #302601,** 17 by 12 by 3½ inches high, $17, apricot and turquoise; **(25) wicker rattan cane oval bread tray #301801,** 21 by 6½ by 3 inches high, $12; **(26) bamboo stitched herb planter #105103,** 23 by 5½ by 5 inches high, whitewash, also in blue, green, mauve, $29; **(27) colored wicker Santa Fe bowl #108701,** 15 by 7 inches high, mouth 11 inches wide, $36; all prices suggested retail—Palacek (M), PO Box 225, Station A, Richmond, CA 94808-0225; write for nearest store.

HB TODAY

●*Page 25: Romancing the Stone:* **Clip-on pine frame,** 16 by 20 inches, $14.50—Conran's, 160 E. 54th St., New York 10022. Similar clip-on frames in pine, blue, black or red—Exposures, 1690 Oak St., Lakewood, NJ 08701; 800-222-4947; free catalog. ***The Poster Book of Quilts,*** originally published by E.P. Dutton, available by mail from Thos. K. Woodard, 835 Madison Ave., New York 10021. *To See and Do:* Luten Clarey Stern,

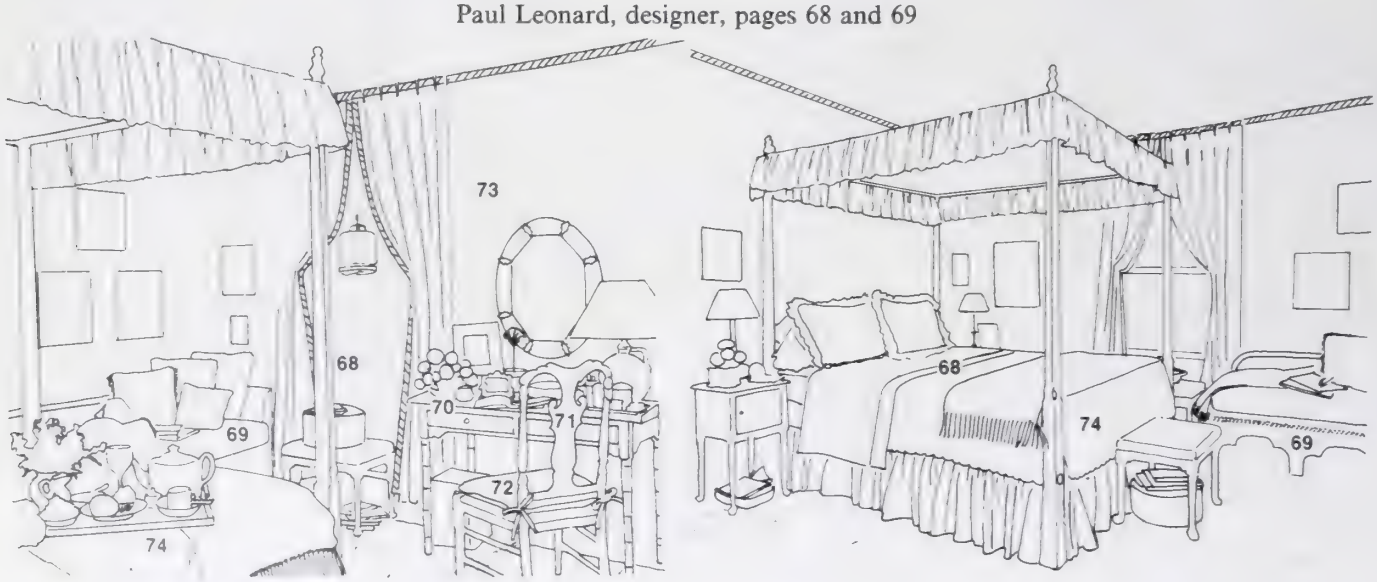
(Continued on page 130)

HB READER ADVANTAGE

Continued from page 126

Fill out and send us the coupon on page 122

Paul Leonard, designer, pages 68 and 69



FURNITURE: DREXEL HERITAGE
FABRIC: WAVERLY (above)

68. *Maple queen-size bed*	$1,130	72. *Print on chair cushion (per yd.)*	$12
69. *Wicker chaise (with two pillows)*	1,000	73. *Rose fabric on walls (per yd.)*	25
70. *Pine desk*	750	74. *Piqué blanket cover, Jane Wilner*	185
71. *Rush-seated chair*	500		

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION



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Showroom Locations: 15-D-6A Merchandise Mart, Atlanta; 10058 World Trade Center, Dallas; C-206 SFMC, Highpoint; 203 Merchandise Mart 2, San Francisco.

PRODUCT INFORMATION

Continued from page 128

1059 Third Ave., New York 10021; The Pardon School of Specialist Decoration, 312 E. 95th St., New York 10128. *Sisal Made Simple:* **Cotton and sisal rugs**—Phoenix Carpet (T), 979 Third Ave., New York 10022. *Made for the Shade:* **Garden furniture**—Conran's Mail Order Department, 4 S. Middlesex Ave., Cranbury, NJ 08512; catalog $2. **Lawn tent**—Gardener's Eden, PO Box 7307, San Francisco, CA 94120; free catalog. **Awning**—Moss Tents, PO Box 309, Camden, ME 04843; free brochure.

●*Page 27: A Bit of France:* **Metal candle lamps**—Holden & Dupuy Interior Design, 1101 First St., New Orleans, LA 70130. *Deluxe Editions: A Garden for Children* by Felicity Bryan; to order send check for $23.45 to Smith & Hawken, 25 Corte Madera, Mill Valley, CA 94941; or call (415) 383-4415 for credit-card orders. *Believe It or Not:* **Trompe l'oeil wallpapers and reproductions of 18th-c. documentary murals**—Zuber & Cie (T), 979 Third Ave., New York 10022. **Gear's Neo-Classic designs for Signature Group Wallcoverings:** capital and base, $41; column, $21 per yard; available at wallpaper stores; for nearest store write: Signature Group Wallcoverings, 23645 Mercantile Rd., Cleveland, OH 44122.

●*Page 29: Sleeping Beauties:* **Lace-edged Belgian cotton duvet cover with filigree angels in the center,** twin, $430; **matching sheets,** flat, $106; **cases,** $80; *(on the shelves)* **silk throw with pink or white bows,** $400; **baby pillows,** $40 to $100; **damask cream-colored pillow,** $45 case only; **lacy white cotton blanket cover,** queen/king, $275—Jane Wilner at Barneys New York, Seventh Avenue and 17th St., New York 10011; Jane Wilner in Mazza Galleria, 5300 Wisconsin Ave. NW, Washington, DC 20015. *Southern Conquest:* Deanne Levison, American Antiques, 2995 Lookout Place, Atlanta, GA 30305; (404) 264-0106. *Isn't It Painterly:* **To paint the birdcage Windsor chair,** first apply a coat of aluminum paint, a silver-colored enamel paint sold by a number of companies. Then rub on diluted Universal Pigment, also widely available. The shade we used was Thalo Blue. The pigment can be diluted with water and a small amount of white Latex paint to achieve lighter and darker shades. Pamela Margonelli says "I like to work with the shape of the furniture and add darker color where a shadow might be, or leave areas plain where the color might have rubbed off, as on an antique." If color has been applied too thickly, you can lightly sand it off. To finish your chair, spray on a fixative from a company such as Krylon. For information on Ms. Margonelli's custom work and color consulting, write Pamela Margonelli, 66 Thomas St., New York 10013. **Birdcage Windsor chair,** available unfinished in kit form, $155; assembled, $323—Cohasset Colonials (R,M,MO), Cohasset, MA 02025; catalog, $2.

IN-STORE DECORATORS

●*Page 48:* For a department store nearest you with an interior design studio and for general information contact the following stores: L.S. Ayres & Company, Interior Design Studio, 501 River City Mall, Louisville, KY 40202; (502) 584-3261; 3 studios in Kentucky, Ohio, Indiana. Bloomingdale's, Interior Design Studio, 1000 Third Ave., New York 10022; (212) 705-2590; 13 studios in New York, New Jersey, Pennsylvania, Massachusetts, Maryland, Virginia, Florida. Dayton's, Interior Design Studio, 700 On The Mall, Minneapolis, MN 55402; (612) 375-3993; six studios in Minnesota. Foley's, Interior Design Studio, 8335 W. Chester St., Preston Center, Dallas, TX 75228; (214) 987-6720; 15 studios in Texas, New Mexico, Oklahoma, Arizona. Hudson's, Interior Design Studio, 21500 Northwestern Highway, Southfield, MI 48075; (313) 443-6140; eight studios in Michigan. J.W. Robinson, Custom Home Design shop, (800) 345-8501; 20 shops in California. Fabric treatments and custom rugs only: Lord & Taylor, Interior Design Studio, 424 Fifth Ave., New York 10018, (212) 391-3162; seven studios in New York, New Jersey, Connecticut, Maryland, Virginia, Pennsylvania. Macy's, Interior Design Studio, 151 W. 34th St., New York 10001; (212) 560-4154; studios in New York, California, New Jersey, Delaware, Pennsylvania, Connecticut. Marshall Field & Co., Interior Design Department, 111 North State St., Chicago, IL 60690; (312) 781-5763; five studios in Illinois, two in Wisconsin. Rich's, Interior Design Studio, Furniture Showroom, 4300 Ashford-Dunwoody Rd., Atlanta, GA 30324, (404) 396-2860; 10 studios in Georgia, Alabama, South Carolina. O'Neill and Bishop, 338 W. Lancaster Ave., Haverford, PA 19041; (215) 896-6060. Roche-Bobois, 183 Madison Ave., Suite 616, New York 10016; (212) 889-5304.

DESIGNER ROOMS, RETAIL SOURCES

●*Pages 54 and 55: Designer:* Geoffrey Bradfield, Jay Spectre Inc., 964 Third Ave., New York 10022. *Designer of the renovation and restoration of The Bell Estate on Long Island:* Jena Hall Associates Inc., 136 Woodbury Rd., Woodbury, NY 11797. **Furniture and fabrics designed by Jay Spectre for the Jay Spectre Collection**—Century Furniture Co. (M), PO Box 608, Hickory, NC 28603; Bloomingdale's (R), 1000 Third Ave., New York 10022. **Dining table,** $3,108; **sofa table,** $996; **round cocktail table,** $1,294; **lamp table,** $1,428; **cane-back dining armchair,** $658 each; **white oak saddle-stitch leather chair,** $1,769; **white oak saddle-stitch leather daybed,** $2,124; **corner sofa** is composed of two pieces: (Right arm facing corner sofa #16-898, 101½ inches long, $2,472; Left arm facing loveseat #16-892, 61½ inches long, $1,853); **four accent pillows** on sofa, **pillow on daybed,** $154 to $384; **fabrics:** BLHR-156 leather on white oak saddle stitch chair and daybed; 6091-012 on loveseat and corner sofa; large blue leopard print 6090-R56, small blue leopard print 6088-P56, blue wavy stripe 6092-Q58 on accent pillows; all fabrics Scotchgard.® **Large charger** on sofa table, $750; **ginger jar with top** on sofa table, $1045.10—Bloomingdale's (R), 1000 Third Ave., New York 10022. **Burnt-orange rectangular box** on sofa table, $2,800; **small burnt-orange and black box** on cocktail table, $150; **burnt-red trays** on dining table, $65 each—Naga Antiques Inc. (R), 145 E. 61st St., New York, 10021. **Floor lamp,** $675; **table lamp,** $395; Jay Spectre Collection—Paul Hanson Co. (M), 610 Commercial Ave., Carlstadt, NJ 07072; Bloomingdale's (R), 1000 Third Ave., New York 10022. **Throw** on daybed, $275; **squared blue and white vase** on sofa table, $1,175; **1880 jardiniere** on sofa table, $730.10; **Nanking cargo bowls** on cocktail table and dining table, $900 each; **Nanking cargo plates** on end table and dining table, $675 each—Bloomingdale's (R), 1000 Third Ave., New York 10022. **Sasaki New Glass crystal flutes** on dining table, $150; **Sasaki Vignelli Design flatware,** five-piece place setting, $49.95—Sasaki Crystal (M), 41 Madison Ave., New York 10010. **Geometric design dhurrie rug,** 100 percent wool, 10 by 14 feet, beige and white, $1,685—Kamdin Designs (R), 791 Lexington Ave., New York 10021.

●*Pages 56 and 57: Designer:* Mario Buatta Inc., 120 E. 80th St., New York 10021. **Floral chintz fabric on Ethan Allen upholstered pieces and curtains:** Medici, colorway Capri, curtain trim designed by Jay Yang, 42 percent poly, 58 percent cotton, $35 per yard; Peggy's Bouquet, colorway Pearl, designed by Mario Buatta, 100 percent cotton chintz, Scotchgard®, $32 per yard; Carol's Coral, on Duncan Phyfe armchair seat, colorway Salmon, designed by Mario Buatta, 100 percent cotton chintz, Scotchgard®, $30 per yard; Victoria, on antique child's chair seat, colorway Porcelain, designed by Mario Buatta, 100 percent cotton chintz, Scotchgard®, $30 per yard—Fabriyaz (a division of Jay Yang Designs Ltd.) (T), 41 Madison Ave., New York 10010. **Multi-pillow sofa #20-7713-7,** 89 by 40 by 33 inches high, $1,879.50; **English lounge chairs #20-7381-5,** 33 by 38 by 36 inches high, $837.50; **pillow-ottoman #20-7101-1,** 21 by 30 by 15 inches high, $329.50; **club chair #20-7477-5,** 31 by 32 by 34 inches high, $709.50; **Goddard blockfront chest #11-9200,** 36 by 20 by 31 inches high, $999.75; **game table #11-9234,** open 34 by 34 by 29 inches high, closed 34 by 17 by 30 inches high, $829.75; **lowboy #13-9700,** 33 by 19 by 27 inches high, $949.75; **cocktail table #27-8001,** 40 by 40 by 16 inches high, $549.75; **Duncan Phyfe armchair #11-6201A,** 21½ by 34½ inches high, $399.75 C.O.M.—Ethan Allen Inc. (R), Ethan Allen Dr., Danbury, CT 06811; call for nearest store, (203) 743-8553. **Rice straw squares floorcovering,** 4 by 6 feet, $24; 6 by 9 feet, $51; 9 by 12 feet, $98—Import Specialists, Inc. (M), 82 Wall St., New York 10005; call (800) 334-4044 for nearest store. **Crystal twist column lamp** on lowboy, $1,900; **green/taupe ceramic urn lamp** on skirted table, $750; **Dolphin table with glass top,** $3,500; **painted wood flower holder** on dolphin table, $65; **antique lacquered Chinese tea caddy** on cocktail table, $2,900; **ruffled chintz red pillows** on lounge chairs, $475 per pair; **English hand-painted floral pillow** on sofa, $325—R. Brooke, Ltd. (R), 138½ E. 80th St., New York 10021; R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021. **White china lion box** on game table, $25.50; **ceramic tulip candle holders** on mantel, $20 per pair; **brass-plated pharmacy lamp,** $169.75—J.J. Peoples-Ethan Allen Gallery (R), 71 Fifth Ave., New York 10003. **Antique gold-leaf mirror,** $5,500—Trevor Potts Antiques Inc. (R,T), 1011 Lexington Ave., New York 10021. **English gilded bronze leaf lamp** on dolphin table, $1,440—Marvin Alexander Inc. (T), 315 E. 62nd St., New York 10021. **"The Dressmaker" painting by Padro Figari, c. 1925,** oil on board, 19 by 24 inches—William Beadleston Inc., 60 E. 91st St., New York 10128; call for information (212) 348-1234. **Wooden wall brackets,** 19th c., $1,800 per pair; **19th-c. Chinese jars** on wall brackets, $1,200 per pair; **porcelain cranes** on mantel, $1,500 per pair—Joseph Rodina, Inc. (R,T), 27 E. 62nd St., New York 10021. Items from the private collection of Mario Buatta: Green ottoman in front of fireplace, ceramic green apple on skirted table, mohair throw on ottoman, rabbit box on dolphin table, burled wooden apple on dolphin table, plate on dolphin table, sitting deer statue on cocktail table, pair of floral dishes on mantel. **Louis XV brass candlesticks** on skirted table and cocktail table, $3,000 per pair—Gilbert Gastas Inc. (R,T), Le Cadet de Gascogne, 1015 Lexington Ave., New York 10021. **European needlepoint area rug** in front of fireplace, $5,500—Coury Rugs Inc. (R,T), 515 Madison Ave., New York 10022. **English Staffordshire pastille burner** on mantel, $595—Ages Past (R,T), 1030 Lexington Ave., New York 10021. **George III mahogany box with ivory inlay,** c. 1790, on skirted table, $2,700—Florian Papp (R,T), 962 Madison Ave., New York 10021. **Wedgwood fern plate** on lowboy, $300—Bardith Ltd. (R,T), 901 Madison Ave., New York 10021. **Matchstick blinds,** price varies according to size—Del Mar Window Coverings (M), 7150 Fenwick Lane, Westminster, CA 92684. **Blind,** 36 by 60 inches, $70.80—Janovic Plaza (R), 1150 Third Ave., New York 10021; write or call for nearest store.

●*Pages 58 and 59: Designers:* Ann Holden and Ann Dupuy, Holden & Dupuy Interior Design, 1101 First St., New Orleans, LA 70130. **Furniture,** all C.O.M.—Karges Furniture Co. Inc. (M), PO Box 6517, 1501 W. Maryland St., Evansville, IN 47712. **Regency récamier reproduction #894,** with solid brass ormulu and rosettes, solid cherry and black lacquer, also available without arm and with loose seat upholstery, 68 by 25 by 31 inches high, seat height 18 inches, $3,920. **Louis XVI ram's-head chair "a la Grecque" #4941** with acanthus leaf carvings, block and medallion corner posts and tapered legs, $2,958. **The Sheraton Tripod Table #254, CA 1790-95** with hand-turned solid mahogany spiral fluted leg supports and octagonal top of satinwood cross-bands and mahogany, 14½ by 14½ by 28 inches high, $960. **Regency Caryatid end table #4786-X,** Caryatid leg supports frame for Verde Patricia *faux*-marble top, antique silver-leaf base, stippled glaze over existing table, 26 by 27¼ inches at widest point, 24½ inches high, $1,941. **Louis XVI server #357** on either side of fireplace, $3,920 each. Three-tier period piece, fluted with graduated drawers and tapering posts, brass at top gallery, fully finished back with brass grille, Chinese black lacquer finish with gold trim, satin rub, 46 by 16½ by 41 inches high; used as bookcase here. **Ottoman #523x,** upholstered hassock with gathered skirting, also available with boxed skirt, pleated or fringed, 33 inch diameter, 15 inches high, $638. **Chaise à Capucine #522x,** tufted rolled back, tapered arms, upholstered legs, skirt can be added either gathered, boxed, pleated, fringed, $1,340 each. **Transitional chest #287,** adapted from rococo-classical chest, decorated with fans, mythical animals, arabesque scrolls. Top, Melon *faux*-marble, antique finish distressed with gesso base and heavily sanded paint, Chambord Bleu, 52½ by 21¼ by 37¼ inches high, $4,070. **Louis XV Bureau Plat desk #825L,** brass ormulu decoration, leather top, chinoiserie hand deco-

(Continued on page 132)

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Du Pont TEFLON soil & stain repeller

PRODUCT INFORMATION

Continued from page 130

ration, 60 by 28 by 29½ inches, $5,940. **Directoire Benches #4994** *(below mirrored panels)* with fluted and carved beech rails and taper carved legs, boxed upholstery, traditional gold leaf, heavy distress, 24 by 16 by 16 inches high, $1,276 each. **Armchair #4943** at desk, antique white with blue-green rubbed wood finish, $1,480. **Fabrics:** French fabric #3339.00/1, creme, on ram's-head chair, approximately $48 per yard; #1045.02 on armchair at desk, English Regency récamier, Andover wool and cotton moiré, Natural, approximately $64.50 per yard—Brunschwig & Fils (T), 410 E. 62nd St., New York 10021. *Floral designer of heather decoration around fireplace mirror:* Patrick D Sargent, 1117 St. Mary St., New Orleans, LA 70115. **Madagascar sisal carpeting,** Tama, approximately $35 per square yard—Merida Meridian Inc. (M), 505 E. Hiawatha Blvd., Syracuse, NY 13208; (800) 345-2200. **Grecian urn #924305-50**—Expressions (R), 3212 W. Esplanade, PO Box 6018, Metairie, LA 70009. Curtains made from taffeta dressmaker fabric purchased locally. Curtain fabrication by Alain Simard. **Brass desk set, bronze statue**—French Collectibles (R), 3420 Magazine St., New Orleans, LA 70115. **Animal skin pillow,** $40 each—HBS (R), 1603 St. Charles Ave., New Orleans, LA 70130.

●*Pages 60 and 61: Designer:* Stanley Hura, Stanley Hura Designs, 14 Sutton Place S., New York 10022. All prices suggested retail. **Occasional armchair #1743-302** in light pine with **seafoam narrow stripe fabric #7281,** color 46, 23½ by 25 by 33 inches high, The America West Collection, licensed by the Museum of American Folk Art, $608—Pearson, a division of The Lane Co. (M), PO Box 2838, High Point, NC 27261; write for nearest dealer. **Queen daybed #675-20** in pine finish on pine veneers and solids, 64½ by 95¼ by 39 inches high, $1,200; **writing table #6814-20** in tumbleweed finish on pine veneers and solids, 36 by 24¼ by 24½ deep, $455; **side chair #756-70** in light pine finish, 21½ by 19½ by 37 inches high, $335; **chest of six drawers #675-81** in scrubbed pine, 44 by 18 by 45¼ inches high, $960; **oval end table #1383-37** in tumbleweed finish on pine veneers and solids, 29½ by 24 by 24 inches high, $240, The America West Collection licensed by the Museum of American Folk Art—The Lane Co. (M), Altavista, VA 24517.**Wicker chaise #410-40,** willow, $1,100, C.O.M.; **wicker occasional chair #410-44,** willow, $720, C.O.M.; **wicker end table #9410-62,** $385, The America West Collection licensed by the Museum of American Folk Art—Lane/Venture (M), Old Highway 70A, Conover, NC 28613; write for nearest dealer. **Marzipan fabric #7279,** color 91 on wicker chairs, $48 per yard—Pearson (M), division of The Lane Co., PO Box 2838, High Point, NC 27261; write for nearest dealer. **Dianthus Ultracale floral sheets,** 50 percent combed cotton/50 percent Celanese Fortrel®, Wamsutta Home Products, queen top and bottom sheets, $15.99; **Snow White Supercale Plus sheets with satin piping,** 50 percent combed cotton/50 percent Celanese Fortrel® by Christian Dior for Wamsutta Home Products, queen top and bottom sheets, $23. **Off-white #52 one-inch wood slat blinds,** custom-made, two-inch slats also available—Kirsch (M), call for nearest store (800) 528-1407. **Chain-stitch 3 by 4 foot rug,** 100 percent wool, $250—Kamdin Designs (T,R), 791 Lexington Ave., New York 10021. **Brass candlestick lamp with white shade, $135; wire obelisk** (one of a pair), $1,200; **pine box on floor,** $300; **antique two-handled bronze urn** on wicker table, $360; **brushed steel and brass floor lamp,** $180; **brass shaving mirror,** $150—Limited Editions (T,R), 253 E. 72nd St., New York 10021. **Address book,** $100; **antique globe,** $575; **wooden box with gold emblem,** $63; **silver-plate Italian frame,** $38; **antique brass magnifier,** $450; **antique sterling and tortoise comb,** $120—Barneys New York (R), Seventh Ave. and 17th St., New York 10011. **Mohair throw,** $130; **cashmere throw on bed,** $400; **fringed tapestry pillow from a collection,** $90 to $130—Jane Wilner at Barneys New York (R), Seventh Avenue and 17th St , New York 10011. **Duchess of Devonshire tea canister** on wicker table, $22; **visitors book** on oval table, $18; **antique white Marseilles spread,** 80 by 86 inches, $350; **antique rectangular tapestry pillow,** $475; **set of four design reference books with color patterns,** Victoria and Albert Museum, $40—Cherchez (R), 862 Lexington Ave., New York 10021. **Antique silver-topped dresser jars,** $75 to $300; **antique needlepoint pillow from a collection,** $300 to $1,500—Charlotte Moss & Co., Ltd. (R), 131 E. 70th St., New York 10021. **Ivy topiaries,** $75—Twigs (R), 399 Bleecker St., New York 10014. **Three-arm Bouillotte lamp,** $725; **pagoda wall bracket,** $195; **crystal box on oval table,** $105—Paul Hanson Co. Inc. (M), 610 Commercial Ave., Carlstadt, NJ 07072; write for nearest store. **Posters by Charles Giulioli:** Edge of the Empire, 63 by 40 inches, unframed, $90; After the Storm, 23½ by 31½ inches, $20; custom framing available—J. Pocker & Son (R), 824 Lexington Ave., New York 10021. **Ivory pencil holder with carvings, glass and brass newel post, bronze whippet, brass frame, antique leather books, birds-eye maple frame, ivory footed box, bronze cherub holding sphere, celluloid candlestick**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Pair of French natural history engravings c. 1780, antique brass field glasses, ivory letter opener, small round ivory box**—R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021; 138½ E. 80th St., New York 10021.

●*Pages 62 and 63:* **Light pine settee #1744-302 with broad seafoam stripe fabric #7280, color 46, and seafoam narrow stripe welt #7281 color 46,** 54 by 24 by 33¼ inches high, $1,038; **Tufted chair #1758-302 in natural fabric #1257,** color 91, $1,015; **footstool #1758½ in natural fabric #1257,** color 91, $389, The America West Collection licensed by the Museum of American Folk Art—Pearson (M), a division of The Lane Co., PO Box 2838, High Point, NC 27261; write for nearest dealer. **Armoires #756-14** in tumbleweed finish on pine veneers and solids, 47½ by 20¼ by 80 inches high, $2,185 each; **chairside table with drawer #1381-96** in pine finish, 21 by 21 by 24 inches high, $264, The America West Collection licensed by the Museum of American Folk Art—The Lane Co. (M), Altavista, VA 24517; write for nearest dealer. **Brushed steel and brass floor lamps,** $180 each; **brushed steel and brass table lamp,** $135; **Chinese porcelain green crackle planter,** $450; **poured cement bust of a woman,** $150; **Roman glass white vase,** $240; **antique birdcage,** $600—Limited Editions (T,R), 253 E. 72nd St., New York 10021. **Antique marble capital,** $150—Charlotte Moss & Co., Ltd. (R), 131 E. 70th St., New York 10021. **Pair of antique damask pillows with down stuffing,** $160 each; **cotton throw,** $185—Jane Wilner at Barneys New York (R), Seventh Avenue and 17th St., New York 10011. **Gesso sculpture/puzzle of Rome,** made in Italy, $200, many cities all in pastels available, $175 to $200—J. Pocker & Son (R), 824 Lexington Ave., New York 10021. **Antique magnifying glasses**—R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021; 138½ E. 80th St., New York 10021. **Antique brass frame, ivory box, tortoiseshell box, pink marble box, antique *faux*-ivory and black candlestick, antique oval celluloid picture frame, pair of ivory men on transparent bases, new reproduction four-tier white birdhouse**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021; 523 E. 73rd St., New York 10021. ***Faux*-majolica green plate, $4; plate with apples, $50**—Barneys New York (R), Seventh Avenue at 17th St., New York 10011.

●*Pages 64 and 65: Designer:* Katherine Stephens, Katherine Stephens Associates Inc., 6 Dianas Circle, Roslyn Estates, NY 11576. **All fabric and custom labor services from Calico Corners: Augustine in Lemon** on upholstered pieces, pillows, curtains; **Sussex in Forest** for curtain lining, balloon shades, desk chair cushion; from the Limited Editions Collection by Waverly, 100 percent cotton chintz, DuPont Teflon®-treated, other colorways available, 54 inches wide, $12.99 per yard—Calico Corners (R), 70 stores around the country, for the store nearest you call (800) 821-7700 ext. 810. **Edinburgh sofa #60-6392,** mid-size, 72 by 34 by 33 inches high, arm height 25 inches, seat height 19 inches, $1,535 C.O.M.; **tub chair #40-1196,** 28½ by 30 by 32 inches high, arm height 22 inches, seat height 18½, also available as a swivel rocker #40-1197, $535 C.O.M; **Hartman Lounge chair #60-1727** (next to sofa), 31 by 37 by 35 inches high, arm height 22½, seat height 18 inches, $789 C.O.M.; **Raleigh Lounge Chair #60-1826,** 31½ by 33 by 36 inches high, arm height 23 inches, seat height 18 inches, $789 C.O.M; **Raleigh Ottoman with semi-attached cushion #60-2889,** 25½ by 24 by 19 inches high, $389 C.O.M; **Queen Anne Windsor armchair #11-3129** (at desk), solid cherry, 23¼ by 20 ¼, by 39 inches high, seat height 17 inches, arm height 26 inches, $475; **oak dropleaf cocktail table #23-1214,** 48 by 16 by 18 inches wide leaves down, 32 inches wide leaves up, $519; **Philadelphia Highboy, top #18-1548,** 41 by 20¼ by 50 inches high, **and base #18-1554,** 40 by 21 by 32 inches high, $3,239 both from the Cherry Collection; **dropleaf gateleg end table #18-1182** in front of fireplace, from the Cherry Collection, 22 by 22¼ by 11¼ inches leaves down, 29 inches wide leaves up, $459; **blockfront desk 11-1309,** solid cherry, 37½ by 20 by 40½ inches high, $1,899, **secretary top #11-409,** also available for use with desk; **double nest end table #24-1138** either side of fireplace, 24 by 18 by 22½ inches high (large) 19 by 15 by 21 inches high (small), solid oak, $519; **bed steps #18-1562,** solid cherry, 18 by 16 by 16 inches high, $325; **breakfront china top #18-3621,** with three adjustable glass shelves, canister lights with dimmer, 63 by 19 by 50 inches high, solid cherry with select cherry veneers, $2,395; **breakfront base #18-3420,** 64 by 19 by 30 inches high, solid cherry with select cherry veneers, $1,915; **serpentine front chest #18-1186** next to sofa, 26 by 16 by 24½ inches high, from the Cherry Collection, $765; all prices suggested retail—Pennsylvania House; for nearest Collector's Gallery call (800) 782-9663; (800) 782-2273 in Pennsylvania. **Framed instrument prints,** $100 each; melon prints, $240 each; **brass candlesticks with white tole shades,** $95 each; **chinoiserie tea caddy,** $160; **mahogany bracket,** $285; **mailbox,** $135; **Chippendale child's chair,** $535; **book caddy,** $240—R.G. Schnoor, Inc. (T), 225 Fifth Ave., New York 10010; write or call (212) 679-3588 for nearest store. **Rag rug,** 100 percent cotton, 9 by 12 inches, Almond and Ivory, $99—ABC Carpets (R), 888 Broadway, New York 10003. **Pair of brass candlesticks,** $100; **brass wall sconces,** small, $80/pair; large, $200/pair; **fruit plates over mantle,** $100/set of eight; **tulip vase,** $140—Mottahedeh & Co., Inc. (T), available at major department stores and fine jewelry and gift shops nationwide. **French 19th-c. gilded frame with mirror c. 1870,** $5,500—Eli Wilner and Co. (R), 1525 York Ave., New York 10028. **Pink throw from Palais Royal,** 100 percent mohair, $130—Horchow Collection (R,M.O.), 13800 Diplomat Dr., Dallas, TX 75234; Pierre Lafond & Co. (R), 516 San Ysidro Rd., Santa Barbara, CA 93108; ABC Linens Plus (R), 888 Broadway, New York 10011. **Princess 5-piece silverplate teaset, silver frames, single silverplate candlestick**—Michael Feinberg (T), 225 Fifth Ave., New York 10010; call or write for nearest store. **Antique pink lustre, Newhall cups and saucers, Wedgwood dessert plates**—Bardith Ltd. (R), 901 Madison Ave., New York 10021. **Rabbit compote on tea table,** $50; **Majolica Verde basket,** $35; **cream Hunt Scene pitcher,** $20—The Haldon Group (M), PO Box 165306, Irving, TX 75106; (800) 228-4438; (800) 228-4438, write or call for nearest store. **Portugese leaf plate #228/57** on coffee table, $35 for set of four from Neuwirth—Port O'Call (R), 906 Granet Dr., Pasadena, CA 91101; Suttonplace Gift Galleries (R), 3201 New Mexico Ave. NW, Washington, DC 20016; Four Seasons (R), 111 Great Neck Rd., Room 601, Great Neck, NY 11024. **Celadon crackle lamp with shirred shade,** $100; **cream crackle lamp with silk nub shade,** $200—Royal Heger Lamp Co. (M), PO Box 218, Macomb, IL 61455-0218; write or call for nearest store. **Baskets**—Palecek (M), PO Box 225/station A, Richmond, CA 94808. **Spaniel bookends,** $52.50 per pair—Fitz & Floyd (M), PO Box 815367, Dallas, TX 75381-5367; write or call for nearest store. **Haydn floor clock #CS930, solid mahogany and veneers**—Clocks by Baldwin (M), (513) 576-4500, call for nearest store. **Marbleized desk accessories**—Il Papiro (R), 1021 Lexington Ave., New York 10021. **Ceiling painted by Raymond Rea** (R), 57 Bon Aire Circle, Suffern, NY 10901. **Book of poems by Emily Dickinson,** $5—Cherchez (R), 862 Lexington Ave., New York 10021.

●*Pages 66 and 67: Designer:* Robert K. Lewis, 699 Madison Ave., New York 10021. **Laura Ashley Furniture-Bridgeford Furniture Inc.** (M), (a subsidiary of Henredon Furniture Industries Inc.), PO Box 1314, Morganton, NC 28655; Laura Ashley (R), 1300 McCarthur Blvd., Mahwah, NJ 07430; customer service, (800) 223-6917; catalog, $4. **Somerset sofa**

(Continued on page 134)



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PRODUCT INFORMATION

Continued from page 132

#7038, 79 by 36 by 31 inches high, $1,995, covered in **Hamilton #F505 Laura Ashley fabric,** 100 percent cotton chintz, $22.50 per yard, **Carlisle lounge chair** #7022, 31 by 34 by 34 inches high, $795 covered in **Laura Ashley plain terracotta country furnishing cotton,** 100 percent cotton, $12.50 per yard; **Leeds bench** #7073, 42 by 18 by 16 inches high, $395; covered in **Queen Anne's Needlework Laura Ashley fabric,** 100 percent cotton chintz, $14.50 per yard—Bridgeford Furniture Inc. (M), PO Box 1314, Morganton, NC 28655. **Leather chair** #8167 on brass casters, leather #LE-418, color 666, $1,550—N.C. Schoonbeck Co. (M), (A subsidiary of Henredon Furniture Industries, Inc.), PO Box 70, Morganton, NC 28655. **Drum table** #9701-42 on casters with leather top, brass hardware, 28 inches in diameter, 26½ inches high, mahogany solids, myrtle and satinwood veneers, $1,650; **Pembroke table** #9703-41 with brass casters and brass hardware, mahogany and kingwood veneers, leaves dropped: 20½ by 30 by 26½ inches high, leaves up: 40½ by 30 by 26½ inches high, $1,250—Henredon Furniture Industries Inc. (M), PO Box 70, Morganton, NC 28655. **Black chinoiserie lacquered three drawer desk** #0188-QF with glass top and rattan base, handpainted lacquer with solid brass hardware, 58 by 28 by 29½ inches high handmade in Hong Kong, $1,895; **Black chinoiserie Sheraton lacquered arm chairs** #0189-KF, 22 by 19 inches deep, $1,000 each, silk cushion available; both by the Bridgeford Group-Maitland-Smith Limited (M), PO Box 1314, Morganton, NC 28655. **Checkerboard black and white Woodard Weave rug,** 100% cotton rag, $11 per square foot; catalog, $5—Thos. K. Woodard (R,MO), 835 Madison Ave., New York 10021. **Cirque curtain fabric** #F782, also for balloon shade and cushion on lacquered chair, 100% cotton, $14.50 per yard; **plain terracotta furnishing cotton** on sofa pillows piped with Cirque fabric, $12.50 per yard—Laura Ashley (R,MO), 1300 McCarthur Blvd., Mahwah, NJ 07430; 1-800-223-9617. **Barbary Stallion bronze** on end table, $5,500, **Lion with Ibex bronze** on desk, $7,500, **French silver tray** on bench, $2,500—F. Gorevic & Sons Inc. (R,T), 635 Madison Ave., New York 10022. **Chinese lamps** on end table and desk, $250 each—Yamaguchi Inc. (R), 1334 Third Ave., New York 10021. **Globe on drum table,** $675; **topiary tree** on drum table, $45, **needlepoint foot stool,** $200, **wooden balls** on window sill, $35 each, **oval wood and scrimshaw box** on end table, $30, **square scrimshaw boxes** on end table, $65 each, **silverplate and scrimshaw flask** on end table, $65—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019. **Antique celadon covered ginger jar** on window sill, $900, **small gold vase on desk,** $150—Gordon Foster (R,T), 1322 Third Ave., New York 10021. **Silverplate mint julep cup** on desk, $125; **English Queen Anne walnut miniature chest** next to lounge chair, 16¼ by 15½ by 9½ inches deep, $1,250, antique **burled wood box on desk,** $585, **burled wood frame,** 3 by 5 inches on window sill, $47.50, **wooden frame** on desk, $34.50, **green leather blotter** on desk, $69.50, Chinese handpainted **porcelain garden seat,** $850, **English silverplate hot water jug** on tray, $155, square Baccarat **crystal decanter** on tray, $325, Bristol St. Louis crystal double **old fashioned glasses** on tray, $53 each, **Elliott of London clock** with chimes on end table, $1,175, Vista Algra Portuguese **leaf dish** on miniature chest, $65, **sterling silver frame,** 5 by 7 inches, on drum table, $134.50—Scully & Scully Inc. (R), 506 Park Ave., New York 10022. **Bamboo magazine rack** next to desk chair, $350—R. Brooke, Ltd. (R), 138½ 80th St., New York 10021; 960 Lexington Ave., New York 10021. Solid brass **pharmacy lamp** next to sofa, $215—Koch & Lowy (M), 2124 39th St., Long Island City, New York 11101; call for nearest store; 718-786-3520. **Wooden mail tray** on desk, $150, round **paper boxes** on desk, $20 each, **paper covered portfolio** on desk, $60, paper covered **pencils** in silver plate cup on desk, $15 a dozen, **stationery** in mail box on desk: custom order engraving available, fine art cards, assorted prices—Mrs. John L. Strong Inc. (R), 998 Madison Ave., New York 10021.

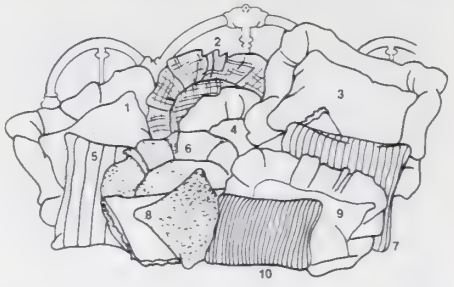
●*Pages 68 and 69: Designer:* Paul Leonard, 11 Titus Rd., Washington Depot, CT 06794; (203) 868-0594. **Maple bed #610588,** $1,130; **canape #610908,** $220; **bedside tables #610604,** 14½ by 14½ by 26 inches high, $400; **chaise #777439,** 63½ by 25½ by 35½ inches high, $1,000; **benches** at foot of the bed #630064, $300; **pine desk #631504,** 46 by 24 by 33½ inches high, $750; **desk chair #620915,** $500; **fabric #306984 on chaise and benches,** Country Collectibles—Drexel Heritage Furnishings Inc., Drexel, NC 28619. **Queen-size mattress**—Somma Mattress Co., 3760 Union Pacific Ave., Los Angeles, CA 90023; (800) 421-0250. **Sisal rug painted by Paul Leonard. Sisal,** maize fibers, $1.49 per square foot, available nationally—Pier I Imports, (817) 878-8000. **Victorian watercolor flower prints, pair of Wedgwood lamps on nightstands, pink and white hatbox**—Charlotte Moss & Co., Inc. (R), 131 E. 70th St., New York 10021; (212) 772-3320. **Bed linens and throw on bed**—Jane Wilner at Barneys New York (R), Seventh Ave. and 17th St., New York 10011. **Irish glass mirror, pink and white throw on chaise, teaset on breakfast tray, English flower holder on nightstand, picture frames, needlepoint pillows, desk accessories, trompe l'oeil painting**—R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021; (212) 535-0707. **Fabrics** on walls, 100 percent cotton, Scotchgard®: Hampton Court, $25 per yard; also available as wallpaper in spring colorway, Candy Stripe, Emerald, $21 per yard; Mimi, (on desk chair cushion), $11.90 per yard—Waverly Fabrics (T), (800) 423-5881. You can see this room setting duplicated in the following stores that feature Country Collectibles by Drexel Heritage: Brandon House Furniture Galleries, Little Rock, AR 72204; (501) 663-1400. J.H. Biggar Drexel Heritage, Irvine, CA 92714; (714) 552-0777. Lloyd's of Long Beach, Long Beach, CA 90807; (213) 424-1641. J.H. Biggar, Pasadena, CA 91101; (818) 792-6136. Davis & Shaw Furniture, Denver, CO 80202. Caiati's Drexel Heritage, Danbury, CT 06810. Caiati's Drexel Heritage, Darien, CT 06820. Mitchell's Furniture, Laurel, DE 19956; (302) 875-2221. Miller's Furniture, Wilmington, DE 19803; (302) 478-6900. Robb & Stucky Inc., Altamonte Springs, FL 32701; (305) 834-9224. McFarland's Furniture Co., Daytona Beach, FL 32014; (904) 252-3796. Robb & Stucky Inc., Fort Myers, FL 33902; (813) 936-8541. R.C. Jones, Jacksonville, FL 32211; (904) 724-3324. Robb & Stucky Inc., Naples, FL 33941; (813) 261-3969. Robb & Stucky Inc., Sarasota, FL 33581; (813) 922-2274. Robb & Stucky Inc., Tampa FL 33612; (813) 933-6771. Flack's Interiors, Atlanta, GA 30339; (404) 952-6599. Ennis Drexel Heritage, Boise, ID 83702; (208) 342-3664. Plunketts Furniture Co., Arlington Heights, IL 60004; (312) 392-1000. Cowling-Witsman Co., Mt. Carmel, IL 62863; (618) 262-7931. Plunketts Furniture Co., Orland Park, IL 60462; (312) 460-2000. Plunketts Furniture Co., Skokie, IL 60077; (312) 982-1000. Plunketts Furniture Co., Vernon Hills, IL 60061; (312) 680-8200. Beachlers Fine Furniture, Hagerstown, IN 47346; (317) 489-4621. Beachlers Fine Furniture, Muncie, IN 46628; (317) 286-4577. Kornmeyer's, Baton Rouge, LA 70806; (504) 926-0137. Englander's, Ann Arbor, MI 48104; (313) 548-2600. Gorman's Fairlane, Dearborn, MI 48126; (313) 649-2070. Gorman's Troy, Troy, MI 48084; (313) 649-2070. Collins Interiors, Edina, MN 55435; (612) 920-4955. Mississippi Furniture Co., Jackson, MS 39216; (601) 939-0171. Rust and Martin Inc., Cape Girardeau, MO 63701; (314) 334-4434. Caiati's Drexel Heritage, Hartsdale, NY 10530; (914) 949-9400. Lyons Furniture Co. Inc., Huntington, NY 11743; (516) 427-0003. Today's Home, Monroeville, PA 15146; (412) 856-7550. Today's Home, 1840 Greentree Rd., Pittsburgh, PA 15220; (412) 343-0505. Today's Home, 7601 McKnight Rd., Pittsburgh, PA 15237; (412) 931-0505. Louis Shanks of Austin, Austin, TX 78758; (512) 451-6501. Adele Hunt, Dallas, TX 75205; (214) 363-2528. Ellison's Market Sq., Fort Worth, TX 76116; (817) 731-8666. Suniland Furniture Co., Houston, TX 77002; (713) 780-9770. Gilmore & Davis, McGregor, TX 76657; (817) 840-2881. Reep's Furniture, Paris, TX 75460; (405) 755-9494. Eldredge Furniture Co., Sait Lake City, UT 84117; (801) 261-1414. Carlyle's Fine Home Furnishings, Appleton, WI 54911; (414) 733-0838. Mastercraft Interiors, Annapolis, MD 21403; (301) 261-2210. Mastercraft Interiors, Rockville, MD 20852; (301) 294-9445. Paul Schatz Drexel Heritage, Portland, OR 97062; (503) 285-4669. Mastercraft Interiors, Alexandria, VA 22314; (703) 684-1776.

BLACK, WHITE AND WOW!

●*Page 70:* **Spatter bowl,** $40—Dot Zero (R) 165 Fifth Ave., New York 10010. **Classic pitcher,** $18—The Hall China Co. (M), East Liverpool, OH 43920. **Italian sofa,** $3,250—Atmosphere (R), 1724 Second Ave., New York 10128. **Area rug with lurex center,** 4 feet 6 inches by 6 feet, $4,500—Stark Carpet Corp. (T), 979 Third Ave., New York 10022. **White pedestal,** $8.75; catalog $2; (215) 834-0150—Ikea Inc. (R), Plymouth Commons, Plymouth Meeting, PA 19462. **Norris refrigerator pitchers,** $20 each—The Hall China Co. (M), East Liverpool, OH 43920. **Hand-painted glazed ceramic urns,** $350 to $3,400—Jonathan Nash Glynn, 177 W. 26th St., New York 10010. **Spotted dog,** $1,200—Jay Johnson Inc. (R), 1044 Madison Ave., New York 10021. **Traffic wallcovering on panels**—A. Musticorn & Co. (T), 37 W. 20th St., New York 10010. **Cousin Navajoleum rug,** $500—Clodagh, Ross & Williams (R), 122 St. Marks Pl., New York 10009.

●*Pages 70 and 71:* **Cherries vinyl wallcovering,** double roll, $23—Laura Ashley (R), 714 Madison Ave., New York 10021; catalog, $4; (800) 367-2000. **Poultry prints,** $45 each; **Staffordshire pitcher,** $85; **Boston Bull on base,** $50; **petite Staffordshire dogs,** $37.50 per pair; **dog and pup,** $45; **sitting Boston Bull,** $50; **Staffordshire dogs under prints,** $45 per pair; **Staffordshire dogs on table,** $75 per pair; **large Staffordshire dog on floor,** $175 per pair; **black lab #2-B,** $50—R.G. Schnoor, Inc. (R), 225 Fifth Ave., New York 10010. **Toile loveseat,** $1,680, American Artech Collection—Hickory/Kay Lyn (M), Pendleton Rd., High Point, NC 27260; (919) 884-2244. **Large octagonal plate,** $100; **small octagonal plate,** $47.50—Bloomingdale's (R), 1000 Third Ave., New York 10022. **Chambord Texture table skirt,** $30 per yard—Payne Fabrics (T), 979 Third Ave., New York 10022. **Diagonal Twill Checks Design area rug,** 4 by 6 feet, $2,600—Stark Carpet Corp. (T), 979 Third Ave., New York 10022. **Creil oval tray #F5Y07,** Musée des Arts Decoratifs collection, $130—Mottahedeh & Co., Inc. (M), at Neiman Marcus, Lord & Taylor, Gump's and other major department stores. **Victoria's Garden cup and saucer,** $22.50 per set—Gear Stores (R), 127 Seventh Ave., New York 10011. **Black Aves by Royal Crown Derby; creamer,** $59; **butter plate,** $20; **salad plate,** $32—Royal Doulton USA Inc. (M), 700 Cottontail Lane, Somerset, NJ 08873.

●*Page 72:* **Fabrics:** 1. Lahley, $35.25 per yard, 100 percent cotton—Woodson (T), 979 Third Ave., New York 10022. 2. Bamboo Check, $45 per yard, 100 percent cotton—China Seas Inc. (T), 979 Third Ave., New York 10022. 3. Lahley, $35.25 per yard, 100 percent cotton—Woodson (T), 979 Third Ave., New York 10022. 4. Cherries, $13.50 per yard, 100 percent cotton—Laura Ashley (R), 714 Madison Ave., New York 10021; catalog $4; (800) 367-2000. 5. Malibu



Stripe, $60 per yard, 100 percent cotton—Payne Fabrics (T), 979 Third Ave., New York 10022. 6. The Ritz, $56.25 per yard, 91 percent cotton, 9 percent lurex—Tressard Fabrics Inc. (T), 979 Third Ave., New York 10022. 7. Marquee, $13.50 per yard, 100 percent cotton—Laura Ashley (R), 714 Madison Ave., New York 10021; catalog $4; (800) 367-2000. 8. Fauve, $37.50 per yard, 100 percent cotton—Tressard Fabrics Inc. (T), 979 Third Ave., New York 10022. 9. Chambord Texture, $30 per yard, 100 percent cotton—Payne Fabrics (T), 979 Third Ave., New York 10022. 10. Lentini, $22 per yard, 100 percent cotton, Scotchgard®—Covington Fabrics Corp. (T), 267 Fifth Ave., New York 10016. **Champagne flutes by Steven Maslach,** $50 each; **stemmed swirl glassware by Cam Langely,** $58 each;

(Continued on page 136)

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PRODUCT INFORMATION

Continued from page 134

cordial by Cam Langely, $40—Rogers-Tropea, Inc. (R), 1351 Third Ave., New York 10021. *Middle:* **Contemporary striped loveseat,** prices vary with fabric, style, region of country—Expressions (M), 28 stores nationwide; call (504) 834-9222 for nearest store. **Lomira fabric on loveseat**—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016. **Framed Academie des Beaux Arts limited-edition engravings with color wash 1779-85,** $985 each—Ursus Books Ltd. (R), 39 E. 78th St., New York 10021. **Area rug with Ribbon de Fleur border with Clover,** 6 by 9 feet, $970—Rosecore Carpet Co., Inc. (T), 979 Third Ave., New York 10022. **Papier-mâché dalmatian puppies,** $125 each—Mabel's (R), 849 Madison Ave., New York 10021. **Granite-topped cigarette table,** steel base, $690—Keller Williams (T), 979 Third Ave., New York 10022. **Rustic Wright twig chair,** $800—Daniel Mack Rustic Furnishings (M), 225 W. 106th St., New York 10025. Send $2 for catalog; call (212) 866-5746 for information. **Fornasetti newspaper paperweight,** $175—Muriel Karasik (R), 1094 Madison Ave., New York 10028. **Upholstered French Directoire chair N6110 8206F,** $399 (plus $50 for delivery)—Spiegel (MO), 1040 W. 35th St., Chicago, IL 60609; spring & summer catalog, $3, (800) 345-4500. **Rome candlestick lamp,** $220—Kostka of America Inc. (T), 200 Lexington Ave., New York 10016. **Classic pitcher,** $18—The Hall China Company (M), East Liverpool, OH 43920. **Cantata fabric by Jay Yang for Fabriyaz,** $18 per yard, available in black/white colorway exclusively—Bloomingdale's (R), 1000 Third Ave., New York 10022. **Woven throw,** $295—ABC Linens Plus (R), 888 Broadway, New York 10003. **Elizabethan square fiberglass planter,** 20 by 20 by 16 inches, $260 plus $8.95 for shipping—Eximious (MO), Dept. HB-6, 1000 Green Bay Rd., Winnetka, IL 60093; send $2 for catalog. **Large basket,** $30; **small basket,** $25—Howard Kaplan's French Country Store (MO), 1 Howard Kaplan Plaza, Ridgely, MD 21685; (800) 621-8272, ext. 660. *Below:* **Bedside table,** $105; **chair,** $90, catalog $2 out of mailing area—Ikea Inc. (R), Plymouth Commons, Plymouth Meeting, PA 19462. **Classic pitcher,** $18—The Hall China Co. (M), East Liverpool, OH 43920. **Marble canisters N79-10 7408,** set of four, $49.90—Spiegel (MO), 1040 W. 35th St., Chicago, IL 60609; (800) 345-4500; Spring & Summer catalog, $3. *Right:* **Framed silhouettes,** $45 each—R.G. Schnoor, Inc. (R), 225 Fifth Ave., New York 10010. **Cherries vinyl wallcovering,** double roll, $23.50—Laura Ashley (R), 714 Madison Ave., New York 10021; catalog, $4, (800) 367-2000. **Creil watering can #F5156,** Musée des Arts Decoratifs collection, $225—Mottahedeh & Co., Inc. (M), available at Neiman Marcus, Lord & Taylor, Gump's and other major department stores. **Victoria's Garden cup and saucer,** $22.50 per set; **fingerbowl,** $17; **plate,** $15—Gear Stores (R), 127 Seventh Ave., New York 10011. **Vintage lace curtain panel,** $100; **Vintage cutwork tablecloth,** $200; **Vintage Marseilles bedspread,** $350; **assorted vintage small lace bed pillows,** $150 to $200 each—The Fabric of Society, Pamela Jackson (T), 2120 California St., #14, San Francisco, CA 94115. **Imperial headboard,** $459; **mattress and boxspring** (varying prices)—Kleinsleep (R), 962 Third Ave., New York 10022.

● *Page 73:* **Rustic Wright twig chair,** $800; **twig ladder,** $288—Daniel Mack Rustic Furnishings (M), 225 W. 106th St., New York 10028. Send $2 for catalog; call (212) 866-5746 for information. **Black rag rug,** 2½ by 4½, $25—Ragpicker Rugs (M), Box 95, Shenandoah, PA 17976. **Hand-painted checkerboard floorcloth,** $63; **basket-motif floorcloth,** $63, custom colors available—Prairiewind Traditionals (MO), PO Box 629, Lawrence, KS 66044. **Harlech all-wool woven twin coverlet,** $295; **pillow with fringe,** $69; other colors and patterns available—Mystic Valley Traders (R), The Mill, 50 Cross St., Winchester, MA 01890. **Assorted china patterns,** five-piece place setting, $55.50 to 67.50—Taitu (M), 2156 Irving Blvd., Dallas, TX 75207; Bloomingdale's (R), 1000 Third Ave., New York 10022. **Domino wallpaper border,** $9 per pack—Laura Ashley (R), 714 Madison Ave., New York 10021; catalog, $4; (800) 367-2000. **Checkerboard placemat,** $3.50—Bloomingdale's (R), 1000 Third Ave., New York 10022. **Assorted dish towels,** $3 each—D.F. Sanders & Co. (R), 952 Madison Ave., New York 10021. **Large baskets,** $30; **small baskets,** $25—Howard Kaplan's French Country Store (MO), 1 Howard Kaplan Plaza, Ridgely, MD 21685; (800) 621-8272, ext. 660.

● *Pages 74 and 75:* 1. **Striped vessel by Nicholas Bernard,** $250—Latitudes Fine Crafts (R), 68 Greenwich Ave., Greenwich, CT 06830. **Gingko platter by Beth Forer,** $600; **ceramic latticework bowl by Rina Peleg,** $43—Carlyn Gallery Inc, (R), 1145 Madison Ave., New York 10028. **Vase by Daniel Levy,** $200; **platter by Daniel Levy,** $145; **Appetizer plates by Lenore Oaklander,** $22 each—Rogers-Tropea, Inc. (R), 1351 Third Ave., New York 10021. **Zebra cup and saucer by Tom Hatton,** $40—Carlyn Gallery Inc. (R), 1145 Madison Ave., New York 10028. **Striped vase by Dorothy Hafner,** $110—Meredith Gallery (R), 805 N. Charles St., Baltimore, MD 21201. **Black vase by Contemporary Porcelain,** $200—Rogers-Tropea, Inc. (R), 1351 Third Ave., New York 10021. **White vase with porcelain inlays by Kathy Erteman,** $105—Rogers-Tropea, Inc. (R), 1351 Third Ave., New York 10021. **Tray, cup, creamer by Michael Lambert; demitasse set of 4 cups, 4 plates and tray,** $250; **creamer and sugar bowl,** $60—Carlyn Gallery Inc. (R), 1145 Madison Ave., New York 10028. **Platter by Sylvia Finkle,** $115—Rogers-Tropea, Inc. (R), 1351 Third Ave., New York 10021. **Checkerboard vase by Liz Beckenham,** $85—Clodagh, Ross & Williams (R), 122 St. Marks Place, New York 10009. **Platter by Dorothy Hafner,** $55—Meredith Gallery (R), 805 N. Charles St., Baltimore, MD 21201. **Two bowls by Beth Forer:** large, $285; small, $110—Carlyn Gallery Inc. (R), 1145 Madison Ave., New York 10028. **Vase by Dorothy Hafner,** $55—Meredith Gallery (R), 805 N. Charles St., Baltimore, MD 21201. **Spatter bowl on pedestal by Michael Lambert,** $50—Rogers-Tropea, Inc. (R), 1351 Third Ave., New York 10021. *Below left:* **Cup and saucer,** also available in blue and white, Derby red and white—Hot House, Robinson-McMahon Inc. (M), 345 W. Broadway, New York 10013. **Peabody spoon,** five-piece place setting—Mikasa (M), 30 W. 23rd St., New York 10011. *Bottom right:* **Black Aves by Royal Crown Derby,** Royal Doulton Group, 5-piece place setting, $150, teapot, $190, creamer, $59, sugar, $97, ginger jar, $195, 9½ inch serving bowl, $250, 11 inch serving bowl, $300—Royal Doulton (M), 700 Cottontail Lane, Somerset, NJ 08873. **Vintage lace tablecloth,** $250—The Fabric of Society (T), Pamela Jackson, 2120 California St., #14, San Francisco, CA 94115. **Area rug, Ribbon de Fleur border with Clover**—Rosecore Carpet (T), 979 Third Ave., New York 10022. **Fontenay Noire flatware,** place setting, $59.95—Sasaki Crystal (M), 41 Madison Ave., New York 10010. **Cachemire tablecloth,** $60; **napkin,** $9—Le Jacquard Français Inc. (T), 200 Lovers Lane, Culpeper, VA 22701; napkins also available at Gump's, 250 Post St., San Francisco, CA 94108; stores in Beverly Hills, Houston, Dallas, (800) 227-3135, outside California; one-year catalog subscription, 6 issues, $3.

ROSE HALL IN BLOOM

● *Page 76:* **"Don't Fret" gazebo curtain fabric, violets fabric on cushions**—Zajac Fabrics (T), 95 Horatio St., New York 10014.

● *Pages 78 and 79:* **"Ivana" chintz on walls, "Kensington" upholstery fabric, "English Ivy" fabric on couch pillows**—Rose Cumming Chintzes, Ltd. (T), 232 E. 59th St., New York 10022. **Mohair throw**—Jane Wilner at Barneys New York, 7th Ave. and 17th St., New York 10011.

● *Pages 80 and 81:* **"Ivana" chintz on walls, "Patou" upholstery fabric, "Royal Swag" loveseat fabric, "Baldwin" pink fabric on Gothic chair seat**—Rose Cumming Chintzes, Ltd. (T), 232 E. 59th St., New York 10022.

● *Pages 82 and 83:* **"Dreams of Paradise" fabric on walls, silk shantung swag curtain raspberry fabric, "Dreams of Paradise" curtain lining;** *(top left)* **"Montrose Garden" curtain fabric, "Antibes" yellow and white stripe fabric on chair seat;** *(below left)* **"Balmoral Floral" chintz, white wall and curtain fabric; hot pink silk on chairs**—Rose Cumming Chintzes, Ltd. (T), 232 E. 59th St., New York 10022.

● *Pages 84 and 85:* **"Moreen" chintz with border on walls, "Carnock" pink fabric with "Moreen" border on dressing table, chair upholstered in "Lampass" pink, "Patou" fabric on chair** *(left of dressing table)*—Rose Cumming Chintzes, Ltd. (T), 232 E. 59th St., New York 10022. **Dressing table accessories**—Richard Camp Antiques, Box 250, Wainscott, NY 11975. **Chest, bedside lamps**—House of Charm, PO Box 1202, Bridgehampton, NY 11932.

UPLIFTING ADDITION

Architect: Brian MacKay-Lyons, 5187 Sackville St., Halifax, Nova Scotia; Design, Brian MacKay-Lyons assisted by Bob Benz, Tom Emodi, Thérèse le Blanc. *Ink drawings:* Stephen Blood. *Structural engineer:* Michel Comeau, Halifax, Nova Scotia. *Contractor:* Robert Schmiesser, Can-Do Industries, Middle Le Have, Lunenburg County, Nova Scotia. *Carpenters:* Carson Knock, Roland Snyder, John Vaughn, Can-Do Industries. *Size of lot:* two acres. *Size of house:* 1,133 square feet (main house, 765 square feet; first level of tower, 255 square feet; second level, 64 square feet; third level, 49 square feet). *Foundation:* existing stone. *Frame:* existing structure of logs with seaweed insulation, birchbark building paper, pine clapboard. *Roof:* asphalt shingle. **New interior wall insulated with fiberglass batt**—Owens Corning Fiberglass, Fiberglass Tower, Toledo, OH 43659. **Custom-made batten doors, glass doors, transom windows, beams, cabinetry**—Can-Do Industries, Middle Le Have, Lunenburg County, Nova Scotia. **Custom-made restoration Georgian windows**—Percy Venoit Woodworking, Hebbville, Lunenburg County, Nova Scotia. **Custom-mixed paint, Fabulon stain finish** on floor (tongue and groove Nova Scotia spruce)-**CIL**—Sherwin Williams (R), Dartmouth, Nova Scotia. **Outdoor industrial light fixtures**—Harrison Roome (R,T), 3600 Joseph Howe Dr., Halifax, Nova Scotia.

● *Pages 94 and 95:* **Indoor light fixtures over fireplace**—Ultimo (R,T), Barrington St., Halifax, Nova Scotia. **Ceiling fan**—Sunrise Lighting (R,T), 5755 Young St., Halifax, Nova Scotia. **Painting** over fireplace by Joe Norris, "Indian Summer, Somewhere in Newfoundland"—Houston North Gallery, 110 Montagne St., Lunenburg, Box 1055, Nova Scotia, Canada BOJ2CO. **Fish** on mantel—American Primitive (R), 242 W. 30th St., New York 10001. **Painting** next to window, "The Chainsaw That Made Me Famous" by Eddie Mandaggio—Houston North Gallery, 110 Montagne St., Lunenberg, Box 1055, Nova Scotia, Canada BOJ2CO. **Small woven rug in front of trunk, natural dye abstract rug, black and white checked rug in kitchen**—Elizabeth Eakins (R), 1053 Lexington Ave., New York 10021. **Star quilt**—The Gazebo (R), 660 Madison Ave., New York 10021. **Wooden wild turkey by Eddie Mandaggio, sheep pillow**—Import Specialists (T), 569 Main St., Belleville, NJ 07109. "Renee" quilt on wall by Thérèse le Blanc and Carolyn Grouber and "Lighthouse" painting in kitchen by Eric Fiss and Nan Legate are part of owner's private collection. ■

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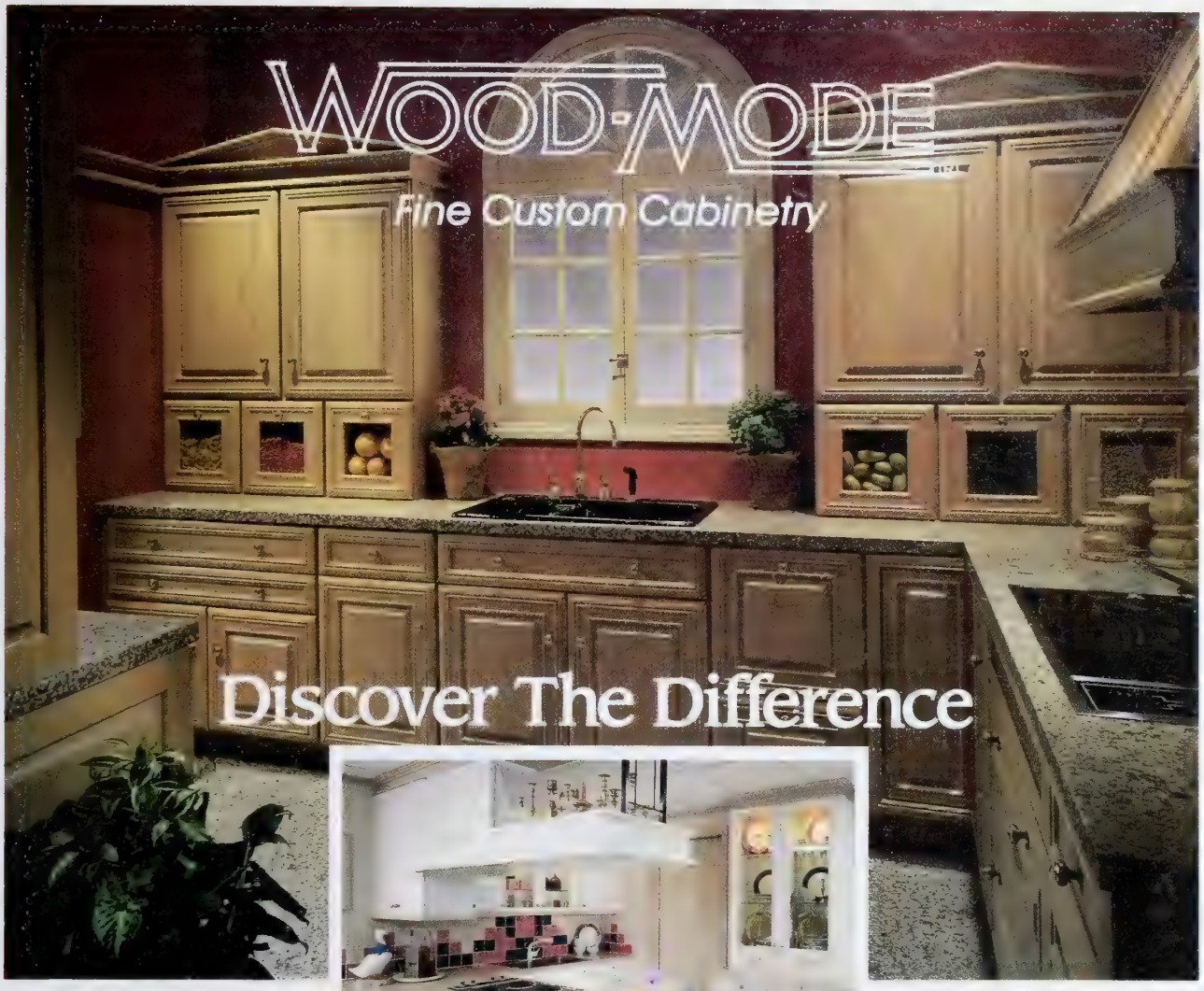
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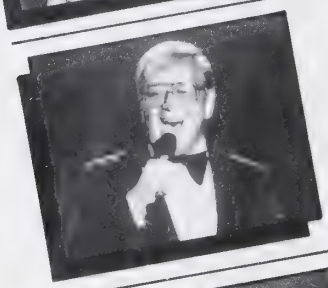
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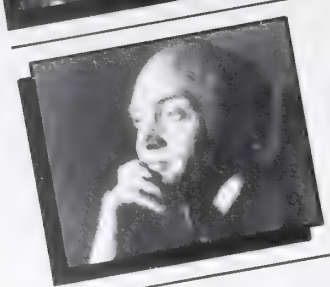
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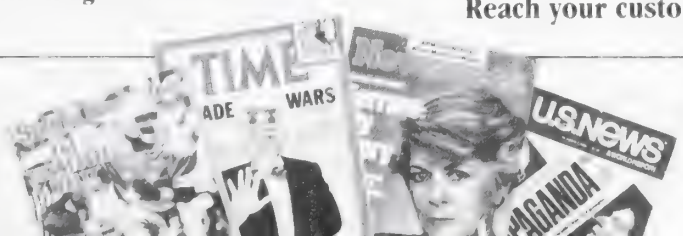
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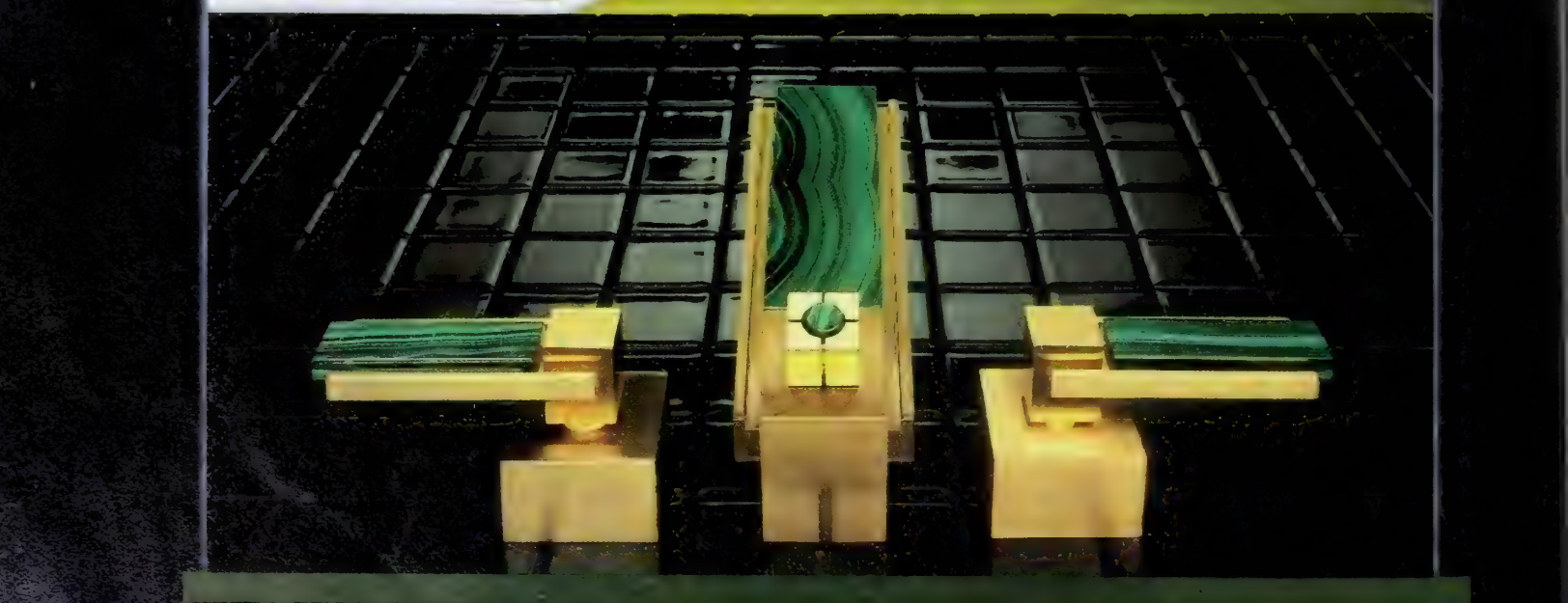
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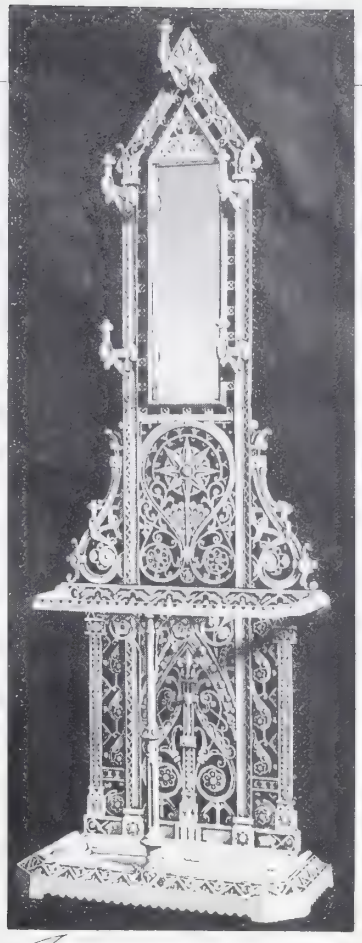


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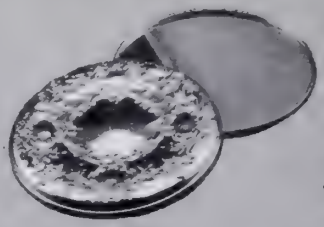
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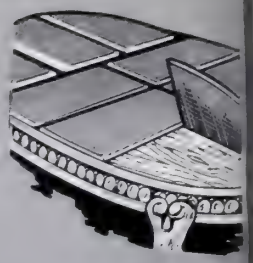
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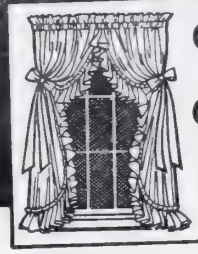
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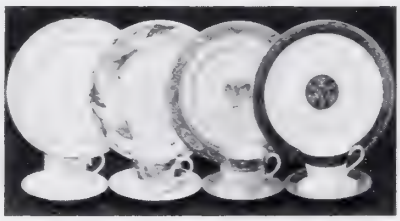


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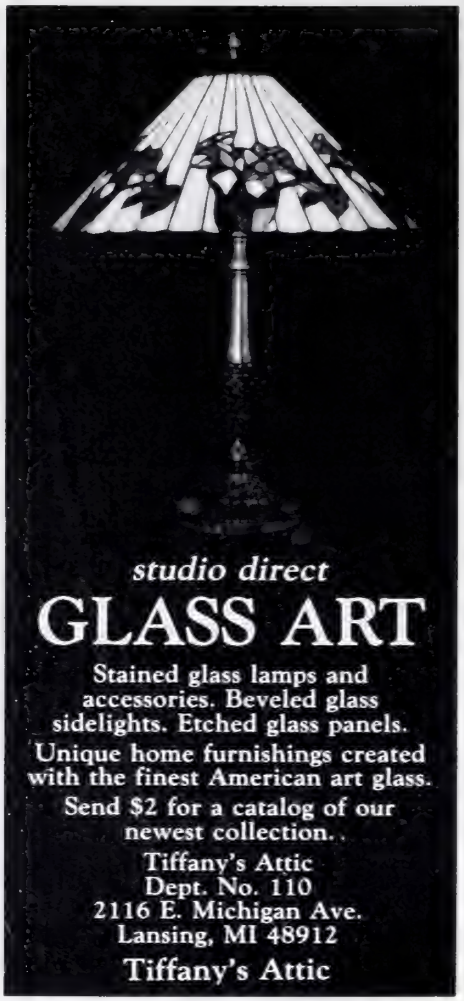
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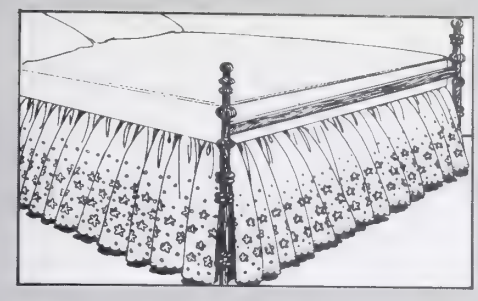
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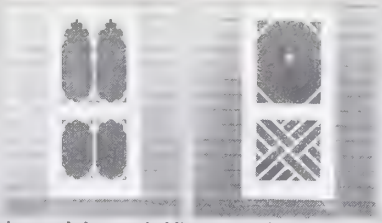
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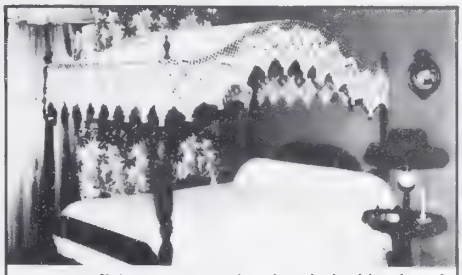
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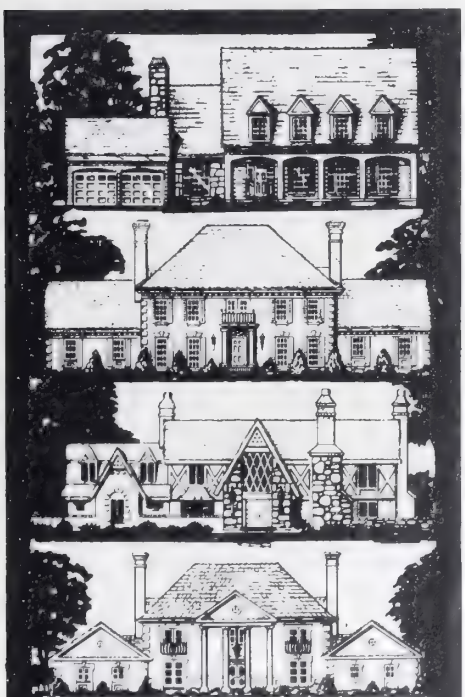
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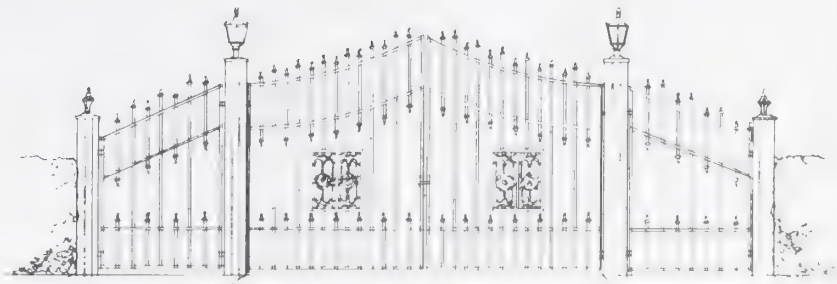
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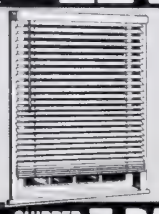
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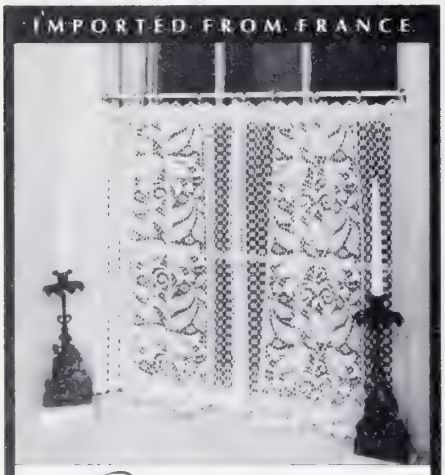
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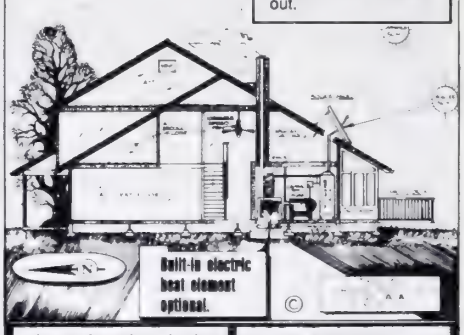
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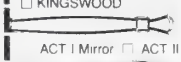


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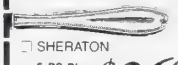
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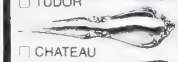


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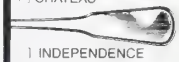
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Place Fork	15.00	**5.95**	11.00	**3.75**	6.75	**2.50**	5.50	**1.95**
Salad Fork	15.00	**5.95**	9.00	**3.75**	6.75	**2.50**	5.00	**1.95**
Soup Spoon	15.00	**5.95**	9.00	**3.75**	6.00	**2.50**	5.50	**1.95**
Butter Spreader[A]	16.00	**6.95**	12.00	**5.75**	9.50	**4.50**	6.00	**1.95**
Cocktail Fork	16.00	**5.95**	8.50	**3.75**	6.00	**2.50**	5.25	**1.95**
Steak Knife	16.00	**6.95**	13.50	**5.75**	11.50	**4.50**	10.25	**3.75**
Demitasse Spoon	—	—	6.25	**3.75**	—	—	—	—
Iced Tea Spoon	16.00	**5.95**	9.00	**3.75**	6.00	**2.50**	4.75	**1.95**
Fruit Spoon[B]	—	—	7.00	**3.75**	5.25	**2.50**	4.75	**1.95**
Butter Knife	18.00	**6.95**	12.75	**5.75**	10.50	**4.50**	6.00	**1.95**
Sugar Spoon	18.00	**6.95**	11.50	**5.75**	9.00	**4.50**	6.00	**1.95**
Tablespoon	24.50	**9.95**	12.75	**5.75**	10.00	**4.50**	8.00	**3.75**
Pierced Tablespoon	24.50	**9.95**	12.75	**5.75**	10.00	**4.50**	8.00	**3.75**
Cold Meat Fork	24.50	**9.95**	15.50	**6.75**	12.00	**5.00**	10.00	**4.50**
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Casserole Spoon	24.50	**9.95**	15.50	**6.75**	—	—	—	—
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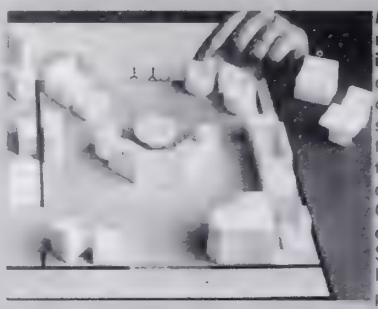
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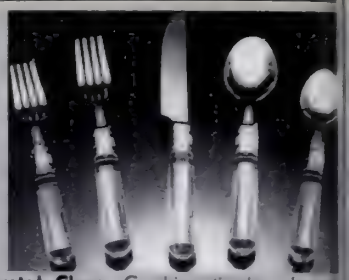
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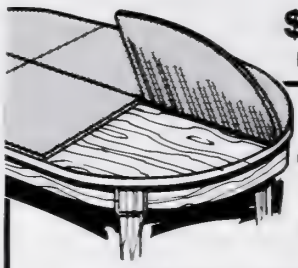
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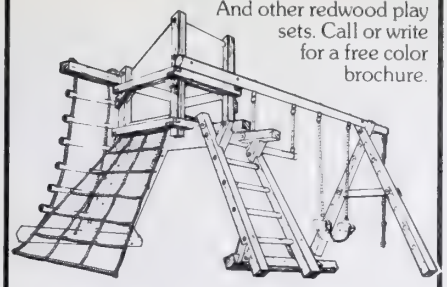
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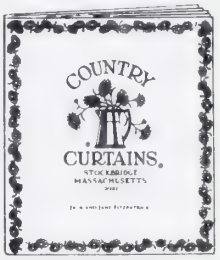


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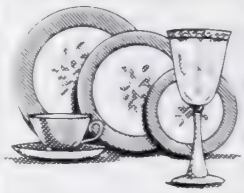
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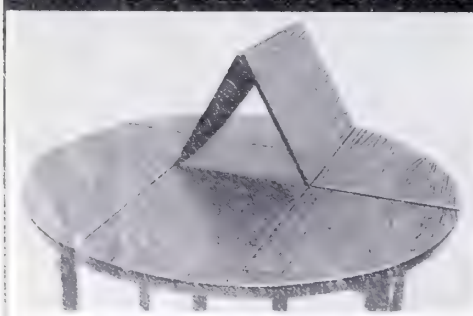
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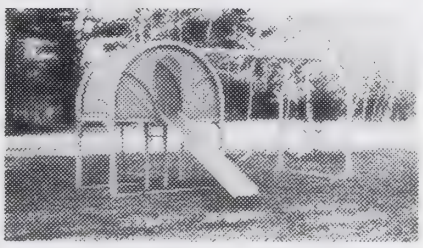
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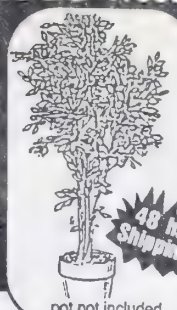
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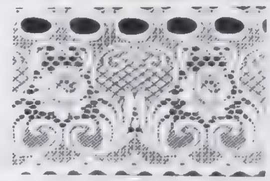
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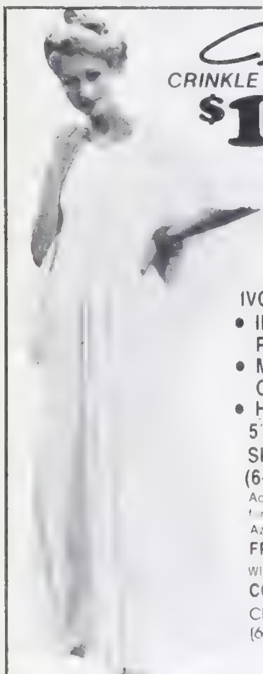
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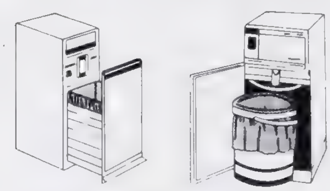
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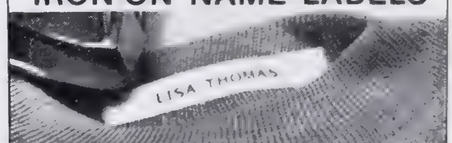
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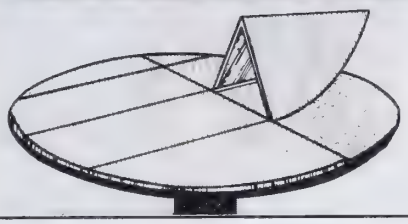
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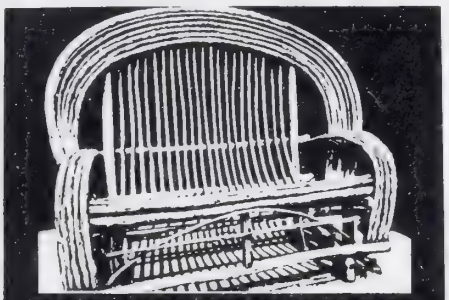
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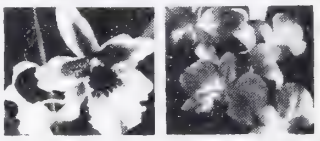
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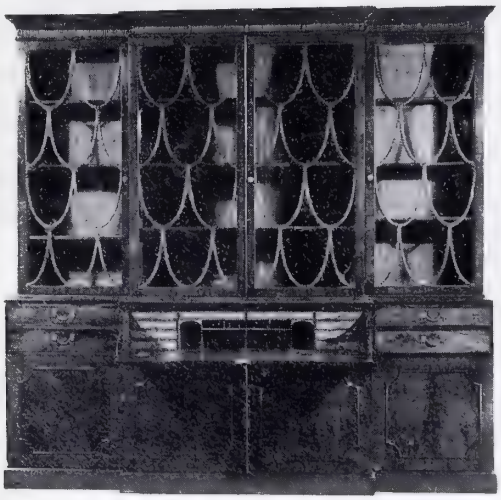
By RALPH and TERRY KOVEL

☐ This chair is made of a light rosewood and has a woven seat. It looks very modern yet I am told it is antique. When did the Chinese make furniture of this type? —B.B., Sandy Hook, Conn.



Your chair is known as a *lohan*. It was used in China in the 17th century. The stretcher across the front was a footrest to keep feet from the cold floor. The curved back and arms were designed for comfort. Chairs of this type can often be seen in Chinese ancestor paintings. Your chair is probably made of *huang hua-li,* a wood that resembles rosewood. The style is so contemporary it has been copied in recent years. The chair, if old, is worth over $6,500.

☐ My antique bookcase-desk-breakfront is 8½ feet tall and 8 feet long. It is mahogany with a light wood trim in the center desk section. We are moving, and the ceiling in our new house is only 8 feet high. We must either remove the top or bottom trim or sell the piece. What is it worth? —D.S., Beardsley, Minn.



Large-scale furniture always presents problems. The pieces can be too high to fit under the ceiling, too large to go through a door or too bulky to be carried up a stairway with turns. Measure carefully before moving something as big as a breakfront. If the trim can be removed without damaging the piece, it should be removed and stored. The value will not change if it is replaced later, but will be lowered by 30 to 40 percent if the trim is lost. Your piece is in the George III style. The projecting center section is typical of this style. Careful inspection of the construction will help to determine age. A period piece is worth over $15,000. A used 20th-century piece would sell for about $6,000. Similar pieces are made today.

☐ My mother inherited these figures; her brother was given the matching pair. They are about 10 inches tall. I want to insure them but don't know their value. —A.E., Cleveland Heights, Ohio



You own two figures from a set of the four seasons. Allegorical figures representing the seasons were made in sets for the mantel or table. Flowers (spring), sheaf of wheat or corn (summer), grapes (autumn) and furs or winter sports (winter) were favored symbols. Many 18th-century factories made sets. You have fall and winter from a set that is similar to a set made about 1770 by the Chelsea factory in England. Have your set appraised by a professional appraiser for insurance. It could be worth over $10,000 if made in the 18th century. Later figures are worth $300 to $400 each. You might take the figures to your local art museum to determine their age; then decide whether it is worth the appraisal fee.

☐ What was the original use of my glass-covered vessel? It is too tall (31 inches) and narrow to serve candy, and vases don't have covers. The glass is red except where the deer and trees are showing. —Mrs. R.C., McDonough, Ga.



You own a Bohemian glass pokal that was probably made between 1850 and 1880, when the colored glass over clear glass technique was developed. The best pieces were made with a layer of red glass over clear glass. Less expensive pieces were "flashed." This was accomplished by applying a thin red stain to the clear glass. On both types the design was cut away. A pokal is a drinking glass. The huge, heavy container was passed from guest to guest for a drink and a toast. The cover kept insects out of the beverage. If your pokal is made with two layers of glass it is worth about $2,500; if flashed, about $1,000 to $1,500.■